PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET
Accessing The ‘Tween’ Audience Reaches Fever Pitch With More Music, More Media

BY CHUCK TAYLOR
NEW YORK—They might be too young to sit behind the wheel of a car, but preteen consumers have become a driving force in the music industry, fueling sales of pop product in the millions and breaking acts that top 40 radio and MTV won't touch.

The once-overlooked “tween” market—9 to 14-year-olds—holds in its little pocket some $290 billion per year in spending power, according to Cincinnati-based WonderGroup Youth Marketing and Advertising. And its No. 1 purchase is music.

Thanks to savvy marketing campaigns by record labels, the ubiquity of kid-focused outlets like Radio Disney and Nickelodeon, and the dogged development of artists with which the demographic can readily identify, the preadolescent age group has not only backed the lucrative pop stable of such acts as ‘N Sync, Britney Spears, and Backstreet Boys—it has single-handedly supported its own set of similar, ly aged superstar artists.

Jive's 13-year-old Aaron Carter is the poster child for the tween movement. Thanks to tenacious marketing, his buoyant pop, R&B, and rap showcase Aaron's Party, released last October, has moved 1.7 million copies, representing a one-week gain of 73.5%. Carter, the brother of Backstreet Boy Nick, kicks off a 45-date headlining U.S. tour on June 15.

In addition, Alba Generation, the debut from Swedish foursome A**Teens, shifted 582,000 units, and in the past two months, the group's MCA follow-up, Teen Spirit, has sold 183,000 copies with little support from top 40 radio. Likewise, youth quartet Steps, from the U.K., has never achieved a radio hit here, but is running up 201,000 copies of its Step One last year on Jive, the group's second set is due this summer.

Further, British boy/girl ensemble S Club 7 began its campaign here in November 1999 with a half-hour music-inclusive comedy on the Fox Family Channel and has just scored its first U.S. hit, “Never Had a Dream Come True,” which reaches No. 10 on The Billboard Hot 100 this issue. Its 2000 eponymous debut sold 311,000 copies; the current A&M/Interscope follow-up, 7, has surpassed it and is gaining momentum, with sales of 358,000.

Sweden At Crossroads, Even As It Fills The Global Jukebox

BY KAI R. LOFTHUUS and JEFFREY DE HART
STOCKHOLM—After a decade of perfectly produced pop and a few bold experiments, the Swedish music business is under pressure to create some fresh material for the global jukebox, as the legacy of such homegrown acts as Abba, Roxette, Dr. Alban, and the Cardigans fades.

Although Sweden retains a significant profile with its music exports, local industry movers and shakers suggest that the country must advance beyond the glory of songs created by its writers and producers for international stars. It should instead put greater efforts into developing more viable domestic artists.

Fortunately, there is already a batch of younger, (Continued on page 116)

Failed Merger With BMG Leaves EMI Open To Hostile Takeover

This story was prepared by Gordon Museum in London, Wolfgang Spohr in Hamburg, and Brian Garrow and Matt Benzon in New York.

EMI's inability to successfully negotiate a merger agreement with its latest suitor, BMG, leaves the company vulnerable to a hostile takeover bid from a media player lacking a music operation, or even from two conglomeration most intimately familiar with its operations: Bertelsmann and AOL Time Warner. That's the issue now as the reality of continued life on its own sets in for the British major, which has now seen two merger strategies scuttled by regulatory concerns in less than two years.

With its stock now trading at around the 400 pence ($6.44) level, down from a high of around 800 pence ($11.44) in January 2000, analysts believe any further price drop could leave EMI open.

Although Hearing Approaches, Sensenbrenner Keeps Mum

BY BILL HOLLAND
WASHINGTON, D.C.—The House Subcommittee on Courts, the Internet, and Intellectual Property has scheduled a hearing May 17 about music on the Internet, with a focus on digital-music licensing.

While no official witness list has been released, sources close to the subcommittee say that the panel will include Lyle Lovett, speaking as an ASCAP songwriter; executives from MP3.com and Liquid Audio; and Ed Murphy, president/CEO of the National Music Publishers' Assn (NMPA).

The hearing announcement comes after April 23 filings before the Copyright Office from two important players in the digital-music imbroglio, which indicates some movement toward smoother sailing as congressional focus on the issue grows. Both MP3.com and (Continued on page 114)
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BY LEILA COBO
MIAMI—The TV audience for the 12th annual Billboard Latin Music Awards show, which aired April 29 nationwide on the Telemundo Network, increased 25% over last year, as 1.3 million people tuned in to watch the three-hour-plus telecast.

In Los Angeles, ratings jumped by 37%, while in Miami, the city host, ratings more than doubled, as 23% of the viewership tuned in to the event.

More than 10 countries, including Mexico, are scheduled to air the awards at a later date. The show will also be broadcast via cable network MGN Latin America.

The surge in ratings indicates that the awards show—which was televised for the third straight year—is now regarded as an established player in the industry. This year’s event that rivals the Latin Grammys. It’s that good,” says Frank Weiz, president of Sony Music International, Latin America. “We’ve made tremendous strides over last year.”

And while the effect on sales is yet to be determined, the increase in viewership is expected to become a standard initiative: “Country. Admit it. You love it.”

Last fall, the CMA hired Austin, Texas-based advertising agency GSD&M to conduct consumer research aimed at assessing current perceptions of country music, and to develop a standardized consumer-focused initiative: “Country. Admit it. You love it.”

In spite of the enormous growth of country music over the last 10 to 15 years, there are a lot of people out there who do not country music.”

The research was designed to identify and capitalize on what consumers perceived as the core values of country music. Among the findings, respondents identified country music as “real life” and rooted in a unique style of storytelling. Still, the research found that country is often associated with stereotypes that prevent listeners from embracing the music.

The campaign, says CMA executive director Ed Benson, “probably won’t target anyone. Instead, Benson says, researchers found that “the country music brand has a terrific amount of equity.”

“Quite honestly, I went in with the idea that we ought to get out-of-date terminology for our music,” Benson continued. “I was surprised to find out how strong country music played out in the research—not being a negative but having a real strong positive in people’s minds.”

Country Music Assn. Chooses A New Slogan

BY PHYLIS STARK
NASHVILLE—After months of research, focus groups, and testing, the Country Music Assn. (CMA) has selected the slogan that will become the centerpiece of its new branding initiative: “Country. Admit it. You love it.”

The last fall, the CMA hired Austin, Texas-based advertising agency GSD&M to conduct consumer research aimed at assessing current perceptions of country music, and to develop a standardized consumer-focused initiative: “Country. Admit it. You love it.”

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“In spite of the enormous growth of country music over the last 10 to 15 years, there are a lot of people out there who do not country music.”

Besides organizing focus groups, the research team spoke to fans at country concerts in several cities and talked with country artists at various career levels about how they thought country music should be branded to the average American audience.

The campaign is expected to be rolled out later this year: Benson hopes it will be in conjunction with the CMA Awards in November. Until then, the CMA will develop campaigns for TV, radio, and outdoor advertising, as well as a web site targeted at consumers.

The CMA, meanwhile, will be lining up additional financing and securing media and promotional partners, as well as industry support for the campaign, which has an additional goal of encouraging greater use of country music by the advertising, film, and TV industries.

The CMA has already committed more than $22.5 million of its own resources to the campaign and will seek additional funding from businesses who stand to gain from the brand. “We are thrilled to receive this Billboard Award for Best Country,” the singer told Billboard. “It’s an album that is very close to my heart, and winning both a Grammy and Billboard award means a lot to me.”

Prior to the show, the Billboard Latin Music Conference brought together a series of showcases featuring some of Latin America’s top established artists. Warner Music, which staged the opening showcase, featured the legendary percussionist Mongo Santa-maria—who received the Billboard Hall of Fame Award from longtime friend Celia Cruz—and pop group Los Tri-O, which sang an impromptu a cappella homage to their native Colombia. The show also presented the award in the pop group category.

“We really feel this is an award for Columbia,” said Los Tri-O member Manuel. “And the fact that it’s our second Billboard Award makes it even more significant.”

The group also won an award for their band of the year.

Whatever is hot in the U.S. is also hot in Colombia and Mexico. The Billboard Latin Music Awards are based solely on performance on the Billboard charts during the 12-month period ending Jan 30, 2001. All radio tracks that appeared on the charts during that time are eligible, and albums that charted no earlier than the Oct. 30, 1999, issue of Billboard are also eligible.
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RIAA And NAB Clash Over Streaming Suit

BY FRANK SAXE

NEW YORK—The Recording Industry Assn. of America (RIAA) is asking a judge in the U.S. District Court for the Eastern District of Pennsylvania to either throw out a lawsuit over streaming fees brought by broadcasters or to skip a trial and issue a ruling in the record industry's favor, Billboard has learned.

The motion, filed April 26 in Philadelphia, asks Judge Berle M. Schiller to put on the fast track the case brought in February by the National Assn. of Broadcasters (NAB) and six broadcast groups (Billboard, Feb. 10). “The court need look no further than to the plain words and legislative history of the [Digital Millennium] Copyright Act [DMCA] to ascertain that the Copyright Office has correctly construed the governing statute,” RIAA lawyers wrote in the 25-page motion.

The lawsuit stems from a December 2000 ruling by the U.S. Copyright Office that said broadcasters must pay royalties for simulcasting their over-the-air radio stations on the Internet. In a compliant filed in the U.S. District Court for the Eastern District of Pennsylvania, the NAB and six broadcast groups asked that the copyright ruling be overturned, arguing it “is an abuse of discretion and otherwise not in accordance with law and therefore is invalid.” Specifically, the broadcasters' attorneys say that when Congress passed the 1998 DMCA, it never intended to include over-the-air broadcasters, which have traditionally been exempt from other royalty fees. According to the NAB, broadcasters already pay $300 million a year to ASCAP and BMI.

But the RIAA believes the increasingly controversial DMCA clearly states that the broadcasters must pay—and even if it does not, the RIAA believes the court must defer to the Copyright Office's ruling. It also notes that giving radio station operators the ability to stream free of charge would "hand them a significant and unintended competitive advantage over their non-broadcast, Webcaster counterparts."

Among the station groups joining the NAB suit are Bonneville, Cox Radio, Emmis, Entercom, Susquehanna, and Viacom's Infinity Radio—although no Infinity station currently streams Internet audio.

Lawyers for the broadcasters' group say they are not surprised by the RIAA's motion and say they will likely respond within the next six weeks. “We'll probably file a similar motion,” says Ben Invis, senior associate general counsel for the NAB.
RICK SQUILLANTE
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BY ED CHRISTMAN
NEW YORK—BMG Distribution’s effort to tackle bootlegging is a good start, independent retailers say, but they add that the entire industry must do more to remove that threat.
During a panel discussion at the Impact convention in Dallas April 27, Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels, introduced an initiative that the company is implementing to address retail concerns about bootlegging, counterfeiting, and piracy. As part of that campaign, BMG has put together and is distributing to retailers an educational brochure aimed at helping the industry fight the distribution of unauthorized recordings. The brochure includes the phone numbers for all the Recording Industry Assn. of America (RIAA) regional offices.
In addition, the company has created an ad campaign to alert consumers about the issue, with headlines like “Support Music Artists, Not Con Artists” and subheads like “Bootlegs—Cheap Imitations” and “Counterfeit Music Supports Criminals.”
In a letter to accounts, Jones says the company has been working with the RIAA to “tune up” the process, particularly in terms of reporting procedures and educating the industry and consumers. He says it “will take the entire industry working together to eradicate the problem.”
Jones tells Billboard that when BMG Distribution’s call center receives a call from a retailer, it will ask whether the retailer has received a similar complaint. If so, the retailer is notified that the RIAA is “ecstatic” about working with BMG and hopes to expand to other member companies. “Clearly, the sales representatives of our member companies are invaluable eyes and ears to how much and where [counterfeiting] is taking place,” he adds.
In Detroit, Ronald Stringer, president of Justin’s Music, says that “we’ve got two sides of this business that might well have conflicting objectives.”

BY DEBORAH EVANS PRICE
NASHVILLE—Christian/gospel music sales rose sharply in the first quarter of 2001, according to the results the week overall music sales dipped.
According to SoundScan, Christian album sales totaled approximately 102.4 million units in the first three months of the year, compared with 86.6 million during the first quarter of 2000—a rise of 17% during a period in which total music sales have dropped by 15%.

Christian sales were up 26% in the first quarter as well, with sales of approximately 1.5 million units, compared with 1.2 million units in the same period last year.
Another positive indicator is the growth in America (RIAA) certified 26 Christian albums and videos either gold or platinum in the first quarter of 2001 did so during the same time frame in 2000.
All this was good news for those in the industry who had begun questioning whether Christian music growth was about to hit a plateau, or worse, spiral downward. After five years of growth, Christian music sales suffered a 0% decline last year, a fact that many industry insiders attributed to the lack of superstar releases in the genre.
Gospel Music Assn. president Frank Bredesen says he is “surprised” at the first-quarter numbers. “I thought we’d see more growth later on in the year. So I’m really excited about what the next nine months hold.”

BY MATT BENZ
NEW YORK—Sony Music Entertainment says a strong new-release calendar, coupled with continued cost cutting, will lead to revenue growth in the current fiscal year.
For the fiscal year that ended March 31, Sony Music Entertainment posted operating income of 20.5 billion yen ($104 million), compared with an operating income of 22.6 billion yen ($292 million) for the year before. Sales fell to 612.1 billion yen ($4.9 billion) from 706.9 billion yen ($5.7 billion). The company says it would see net income for its music group.
Sony attributed the fall-off to increased spending on the development and marketing of its online music joint-venture with Universal Music Group—and the March closure of a U.S. manufacturing facility. It did not specify how much of the $4.9 billion yen was due to the internet media, development, or how much it expects to spend this year. It also cited the timing of some of its album releases in the first half of the fiscal year and the strength of the dollar relative to the yen.
Parent Sony Corp.—which operates games, film, and insurance divisions and is even opening “Green Flag” insurance stores—is expected to see a 2001 net income of 16.8 billion yen ($184 million), compared with a net income of 21.8 billion yen ($735.4 million) in fiscal 1999, most likely as a result of charges related to changes in accounting for its film business. Revenue rose to 7.3 trillion yen ($55.5 billion). A Sony Music spokesman said that new releases by the likes of Destiny’s Child, along with recent successes at Epic Records, are helping to provide a stronger fiscal year for Sony.
Peter Boardman, an analyst with San Antonio-based USAI Investment Management, which owns an unspecified number of shares of Sony stock, estimates music revenue will increase 15% in the 2001 fiscal year on the strength of new releases. Overall, Sony Corp., which reported fiscal-2000 net income of 19 billion yen ($1.3 billion) on 8 trillion yen ($65.6 billion) in revenue. In fiscal 2001, Boardman says, is “curious to see how well Sony can "merge their stars with their electronics division Plus One." He adds, it could, for example, make music and film star Jennifer Lopez a character in, and seller of, PlayStation games. "That’s something we would love to see," he says.
Internet and multimedia analyst Phil Leigh of Raymond James in St. Petersburg, Fla., says his eye on another aspect of the business: "Sony has a lot of potential for growth; their key is the music and entertainment division. He says, "We think they’ll begin to see some pressure on the record-label side of the business to get more from the music division. "That’s where they’re going to have to make changes in the future," he says.
Leigh says that does not mean MP3 players—sales of which research firm Dataquest predicts will reach $800 million this year and $1.2 billion in 2002—and that it is waiting instead for Sony Music and the other major labels to arrive at the promised proprietary music formats.
"The Walkman is known as the Sony Walkman," Leigh says. "Well, the MP3 player is the technology succeeding the Walkman, and Sony is being left in the dust there, because they do not support the MP3 format."
Leigh says, "It is a lot of hype in this sense," Leigh continue, "because they’ve got two sides of this business that might well have conflicting objectives."
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Brazil, Cuban Trova Music In Spotlight At Cubadisco

BY HOWELL LLEWELLYN

MADRID—When this month's Cubadisco fair brings together Latin America's two music giants—Cuba and Brazil—in a celebration of their musical traditions, it will attract attention from around the world.

Record labels and publishers from Spain, Germany, France, and the U.K.—plus a smattering of independent U.S. labels—will attend the fifth Cubadisco trade fair, May 16-20 in Havana. Each year, the fair focuses on one Latin American country and one genre of Cuban music. The country in this year's spotlight is Brazil, and the Cuban focus is on trova music, a form of guaracha or romantic bolero that developed in the 1910s in Havana, or Nueva Trova, of the 1970s.

In previous years, Cubadisco has been largely organized by SGAE, the Spanish authors and publishers society. This year, the Cuban Music Institute has played a larger role as SGAE's partner on the organizing committee. SGAE executive president Teddy Bautista says this new arrangement is "just how it should be and how we intended things to happen." Cubadisco is the world's only music fair devoted entirely to Latin music—says SGAE spokesman Pablo Sanz. "The Latin world is looking for a music fair of its own, and an obvious option is Cubadisco." SGAE will have the biggest stand at the fair, where some 15 countries are expected to have label and publishing representatives. Other Spanish attendees will be EMI Spain president Miguel Angel Gomez, who is also the president of Spain's affiliate of the International Federation of the Phonographic Industry. SGAE is also arranging two major concerts, starring veteran singer-guitarists Juan Manuel Serrat and Luis Eduardo Aute, on consecutive nights at the Teatro Nacional.

Financial constraints mean that concerts are rare in Havana, even for local artists. But several Cuban stars will be performing during Cubadisco, with tickets priced in Cuban pesos for locals. Shows aimed at tourists typically price tickets in U.S. dollars. Scheduled performers include legendary pianist Chucho Valdés, leading Cuban pop-music band Los Van Van, Buena Vista Social Club soneros Compay Segundo and Eddie Ochoa, Paris-based rap act Orishas, salsa/jazz orchestra Klimax, salsa-senor Isaac Delgado, salsa-senor Aladerto Alvarez, tinta act NG La Banda, singer Liuba Maria Hevia, and Nueva Trova artists Sara Gonzalez and Marta Campos.

Several Brazilian musicians are also appearing, including Ivan Lins. One of the fair's main events will be a star-studded Cuba/Brazil gala, with leading artists from both countries performing.

For the first time, Cubadisco (Continued on page 132)

Czech Police Scrutinized Over Piracy

BY MARK ANDRESS

PRAGUE—The Czech branch of the International Federation of the Phonographic Industry (IFPI) will lodge an official complaint this month with the Czech Ministry of Justice regarding consistent failures by police to investigate CD-piracy operations.

Vratislav Safar, managing director of IFPI Czech Republic, charges that police indifference to copyright violations enables the growth of channels through which pirated goods flow into the Czech Republic.

The criminal section of the police has done its job by bringing accusations in intellectual property cases, Safar contends. But, he says, police investigators—whose task it is to follow up by collecting evidence and eventually making charges—refuse to look at the problem in-depth and continue to give in to pressures from the incoming channels (mainly from the Ukraine) and distribution networks used by pirates within the Czech Republic.

President of the Supreme Court addressed the subject on March 28, when a judge rebuked police in the city of Ostrava for not properly investigating a piracy case. The court heard how, during a house search, an investigator turned up 120 CDs with games and music burned onto them but failed to interview anyone who had bought the products from the hardware-and-wife piracy operation, even though the customers' addresses were available.

Former Justice Minister Pavel Rychnovsky, who had successfully asked the court to reopen the case, said at the time, "They had the technical equipment; they were making copies, offering them via newspaper ads; and during a house search CDs were found. And the result? Case closed."

Safar says the way that case was dealt with is typical. "This is not an isolated case. It has been happening too many times. Now it's time to act [by making a formal protest to the Justice Ministry]."

Ironically, on April 30, the U.S. trade representative removed the Czech Republic from its list of countries deemed doing too little to protect intellectual-property rights, according to a spokesman from the U.S. Embassy in Prague. "Enforcement actions were up in the last year, although the situation is still not perfect," the spokesman said, adding that the U.S. would "look carefully" at how a new Czech copyright law, passed last December, is put into effect.

Safar expects惊喜 at the U.S. move. "We think we have good legislation, it's the implementation of it that's the problem."

IFPI Czech Republic estimates that last year's domestic music industry lost about 260 million crowns ($8.1 million) because of piracy. The IFPI believes that copies amount to one-quarter of the volume of legally sold units in the Czech Republic. That figure is broken down into two forms of piracy: the traditional method and CD burning (CD-R).

Traditional piracy—illegal sales of pirated CDs and cassettes, often at outdoor markets—did not exceed 10% of all legal sales volumes. CD-R piracy, meanwhile, has considerably increased in the past two to three years, accounting for 10% and 15% of all legal sales volumes.

According to the IFPI, a total of 4.8 million CD albums and 2.1 million cassettes were sold in the Czech Republic last year, with total sales of 1.56 billion crowns ($40 million). This represents an 11.5% decrease from 1999.

The Latin world is looking for a music fair of its own, and an obvious option is Cubadisco.

—PABLO SANZ, SGAE


Several Brazilian musicians are also appearing, including Ivan Lins. One of the fair's main events will be a star-studded Cuba/Brazil gala, with leading artists from both countries performing.

For the first time, Cubadisco (Continued on page 132)

EXECUTIVE TURNTABLE

GOLDMAN

Foster

ADLER

James

ROSS

Johansen

Wilson

Bason

Goldman is promoted to senior VP, A&R, for Epic Records in New York. He was VP, A&R, for Sony Music.

Charles Foster is promoted to senior VP, pop promotion, for Universal Records in New York. He was VP of pop promotion.

Beth S. Adler is promoted to senior VP, business affairs, for Sony Classical in New York. She was vice president, Sony Music Entertainment.

Arista Records promotes Dorsey James to senior VP, home video and international development, in New York. Arista Records also names Jason Suttile director, human resources, in New York. They were, respectively, senior VP, new ventures, and director of human resources for MTV Networks.

Donna Ross is named VP of sales for immigrant Records in Los Angeles. She was senior director of sales and E-commerce for Capitol Records.

Ivonne Gomez is named label manager for Sony Classical in Los Angeles. She was executive director of media for Rhino Records.

Roadrunner Records promotes Bob Johnson to senior director of marketing in New York. Roadrunner Records also names Marc Schapiro director of field marketing and product management, David Bath manager of A&R administration, Karen Patterson accounting manager, and Luz Velazquez staff accountant in New York. They were, respectively, senior director of field marketing and sales, product manager for Artemis Records, director of the Philadelphia Music Conference, an accountant at USA Networks Entertainment, and an accountant at Bear Stearns.

Chuck Wilson is named director of A&R for Priority Records in New York. He was director of business affairs for BET.

MCA Records promotes Jeffrey Becker to director of new media marketing in Santa Monica, Calif. MCA also names Sig Sigworth marketing director for Santa Monica. They were, respectively, associate director of marketing, new media, and senior director of product management for Virgin Records.

PUBLISHERS. David Bason is named director of A&R for R2 Music Publishing in New York. He was an A&R coordinator for RCA.

RELATED FIELDS. The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research names Amy Thomas public relations/events manager and Brenda Zitzman administrative/events assistant in Nashville. They were, respectively, an account executive for Katchur, Vaughn and Bailey and a student at Belmont University.

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France’s Air Gets Trippy With New Source Album

BY MICHAEL PAOLETTA

NEW YORK—Nicolas Godin and Jean-Benoit Dunckel aren’t delusional. They realize their new album, with its unexpectedly dark landscape, will take some fans by surprise.

Godin and Dunckel are better known as French act Air, previously noted for its upbeat, electronic pop. The album they are referring to—the hazy, dreamlike 10,000 Hz. Legend—evokes all things ‘70s, from Pink Floyd to Kraftwerk, but with a decidedly contemporary bent.

“It’s like a Pink Floyd record but with humor,” Godin says of the new Source/ Astralwerks album, which streets May 28. (In Europe, the set arrives one day earlier via Source/Virgin.)

“It’s definitely like a drug trip, which scares me and Jean because we’re not drug addicts. In that sense, it’s somewhat embarrassing and ironic. Still, it is a little druggy.”

10,000 Hz. Legend is the antithesis of the duo’s 3-year-old U.S.-chart, the buoyant Moon Safari, which was steeped in lighthearted melodies, romantic rhythms, and kitschy orchestral references to ‘70s porn soundtracks and French pop.

“Moon Safari was more optimistic,” Dunckel acknowledges, “whereas the new album is heavier, darker, and deeper, with more layers and flavors.”

Astralwerks director of associated labels Nick Clift notes, “I think Air shares some of Radiohead’s attitude to making albums, in that they refuse to conform to expectations. It’s important to them that they continually redefine their sound. And while there are a lot of identifiable ‘Air-isms’ on the new record, those expecting Moon Safari Part 2 are going to be surprised.”

In fact, 10,000 Hz. Legend is more like a follow-up to the duo’s original score for the Sofia Coppola film The Virgin Suicides. Astralwerks released the score last year.

According to SoundScan, Moon Safari and The Virgin Suicides have sold 209,900 and 89,000 units respectively. The duo’s EP, Premiers Symphonies, has sold 71,000 copies since its 1999 U.S. release.

“We’ve done very well with Air’s records, which continue to sell to a diverse group of people,” reports J.P. Ganim of Cleveland Heights, Ohio-based Record Revolution. He credits this success to the act’s mixture of movies and live instrumentation. “Everybody here, both the staff and the customers, is greatly anticipating the new album.”

Both Godin and Dunckel admit that 10,000 Hz. Legend couldn’t have been made without first tackling The Virgin Suicides. “Creating that soundtrack was a definite stepping stone to get to the new album,” Godin explains. “Without it, we wouldn’t have been able to make this album the way we did.”

Since the film was set in the ‘70s, Air freely incorporated Hammond organ, old-school drum patterns, and Serge Gainsbourg influences into the mix. “We put all the ‘70s sounds into the soundtrack,” Godin says with a chuckle.

At this, Dunckel rolls his head and (Continued on page 55)

Collins Celebrates 40 Years Of Music
Rhino Retrospective, Rare Reissues Mark Milestone

BY DEBORAH EVANS PRICE

NASHVILLE—Major career milestones are often celebrated with a special event. Yet Judy Collins is choosing to approach the 40th anniversary of her recording debut this year the same way she has lived her life—by simply looking forward and embarking on new musical adventures. “It doesn’t feel like it’s been that long,” she says. “I’m just starting and the best is yet to come.”

Long known for her interpretations of such hits as “Both Sides Now,” “Send in the Clowns,” and “Somewhere Soon,” Collins hasn’t been content to rest on her laurels. In 2000, she launched her own label, Wildflower Records. Distributed by Navarre, Wildflower issued two CDs last fall: the Christmas collection All on a Winter Night and Love at Wolf Trap, a live recording of her 21st performance at the famed Vienna, Va., venue. The concert aired as a PBS fund-raising special and will be released this fall on VHS and DVD Video.

For fans of Collins’ vintage recordings, this summer brings The Best of Judy Collins, a Rhino retrospective that surveys Collins’ 24-year history with Elektra Records. In September, Wildflower will release an anniversary pairing of Collins’ first two Elektra albums—A Maid of Constant Sorrow and Golden Apples of the Sun—which have been out of print for nearly three decades. The two albums will appear on one CD, to retail for $17.98.

Beyond the reissues and DVD release, Collins has other irons in the fire. Martin Guitar is designing a special-edition Judy Collins guitar with a mother-of-pearl cymeline, the Wildflower logo, inlaid on the neck. And she is embarking on her first Wildflower Festival—a summer tour featuring Janis Ian, Richie Havens, and Roger McGuinn. The outing is already booked for the Los Angeles Amphitheater, the Pier in Seattle, and the Westbury Music Festival in Westbury, N.Y. Collins plans to record a sampler CD of performances from the tour.

“I decided that I wanted to have some fun and do something different, so I put together the Wildflower Festival with some buddies,” Collins explains. “There are 20 dates in the books for this summer and 15 more floating around for the fall.”

Collins has been working with booking agent Jim Murtha of New York-based Gurtman and Murtha, which is co-producing the tour. “We hope to do it next year with a different group of artists,” she says, adding that in addition to recording and selling the sampler, she hopes to do a Webcast concert this summer.

Rhino’s Best of Judy Collins will include “Somewhere Soon,” “Both Sides Now,” “Open the Door (Son of Judas),” “Amazing Grace,” as well as such Collins compositions as “My Father” and “Since You’ve Asked.”

Along with the hits set, Collins is excited to see the early-’70s titles A Maid of Constant Sorrow and Golden Apples of the Sun becoming available on CD. Still, she admits to having “issues” with those records. “I know they’re important historically,” she observes. “But if you listen to my records in sequence from the beginning, you would think the sequence is upside down because my voice is so much improved.”

For Jerry Kramer, divisional merchandiser manager of music for the Alabany, N.Y.-based Transworld chain, Collins’ Love at Wolf Trap moved briskly. He sees good things for the upcoming releases. “Her music transcends generations and sends out some great messages,” he says. “We promoted her Wolf Trap CD during the holiday season with signage, trying to educate the younger consumer along the lines of, ‘You might not be aware of who Judy Collins is, but Mom and Dad are—and they would love this as a holiday gift.’ It sold extremely well.”

The Wildflower office is connected to Collins’ fan base by an active Web site, as well as by “bounce back” cards in the CD packaging. “We know what her fans want,” insists Wildflower president Katherine DePaul. Wildflower staff will work with Rhino in promoting the hits collection, with Collins doing in-stores. Collins seems to revel in the challenges and rewards of operating her own label. “I’ve always run my own business and done my own production, but I felt that I wanted to do even more,” says the ASCAP songwriter, who operates her own publishing company and manages herself. Collins also aims to develop new talent.

“That’s how I started my career, I recorded Dylan [songs] very early on,” she says. “And, of course, I discovered Leonard Cohen and Joni Mitchell, and then I began recording [songs by] Randy Newman and Jimmy Webb. I like to listen and find the people I think are terrific artists. I have a good time with it.”

REPRESENTING THE RECORDING ARTIST IN THE NEW DIGITAL MARKETPLACE

While the giant media companies and their lobbyists and leagues of attorneys attempt to dominate the emerging digital marketplace, recording artists actually have more leverage than ever before. This article by Kenneth D. Freundlich, Esq., originally published in the September, 2000, edition of Entertainment Law & Finance, has now been posted on our website at www.Schleimerlaw.com.

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Webb Bros. ‘Marooned’ In America
Atlantic/Division One Disc Tells Tales Of Windy City Bar Scene

BY CHRIS MORRIS
LOS ANGELES—After a circuitous trip from Boston to Chicago to the U.K., the Webb Brothers—sons of songwriter Jimmy Webb—will make their musical return to U.S. shores with their debut American album Maroon, due June 5 from Atlantic’s special-ized imprint, Division One.
While the dark pop music of siblings Christiana and Justin Webb may have some vestigial resemblance to the work of their noted paterfamilias, the brothers take pains to distance themselves from their father’s legacy.
Christian says, “Our whole career so far, we’ve gone to great pains to really be independent and do things on our own. I never wanted anybody to even hint that we were riding on anybody’s coattails—my dad’s or anybody else’s.”
The Webb Brothers began carving their own musical niche in the mid-90s, far from their dad’s California base.

Teen Singer Billy Crawford Grows Up A Bit On V2’s ‘Ride’

BY CHUCK TAYLOR
NEW YORK—Teen singer Billy Crawford may have toured with ‘N Sync and *NSYNC and put in an appearance on the multi-platinum soundtrack to Pokémon: The First Movie, but for his sophomore V2 album, Ride (due June 19), the 18-year-old decided he’s had enough of the kid stuff.
Take, for example, “When You’re In Love With Someone,” the album’s first single. “I deliberately went with a more mature ballad,” Crawford says, “so that people wouldn’t confuse this project with my last album.” That disc featured the groove-liking popper “Unlikely Love,” Crawford says, “and I could grow up faster these days, and I think it’s OK to try and be a little more sexy.”
“When I signed Billy, he was 16 years old,” says V2 president Richard Sanders. “Now, he’s 18, and it was time to show a different side of him. This project will take him from being a tween act and up his appeal to a teen audience.”

Who Will Challenge U2 As World’s Best Band, And Who Will Pay Tribute To Joey Ramone?

WHERE ARE THE GREAT NEW BANDS?
Oh sure, I know there are plenty of really good acts out there, but where are those new bands that make your heart stop, palms sweat, and body shake ‘cuz they’re so good?
This line of thought was inspired by seeing U2 April 23 at the O2 Arena in London, Ontario’s Arrowhead Pond. Yes, this would be the same U2 that I took to task several columns ago for its high ticket prices [Billboard, March 11]. I still stand by that. I was riled from the minute the foursome stepped on stage. To paraphrase one of my Billboard colleagues, on any given night, God smiles down on a band and makes that group the best band on the planet. U2 got the nod that night. When the band burst into “Where the Streets Have No Name,” it literally felt as if Arrowhead Pond levitated three feet. On a more practical note, it was a heart-shaped walkway, the members of U2 performed as if they still had something to prove, eager to show they were still the best live band in the world, as they frequently are.
Not to take anything away from U2, but on the way home, stuck in traffic, I thought, “Who new is going to challenge them?” Anyone in the same elite pantheon of great live performers—the Who, Rolling Stones, Springsteen—was around long before U2.
I can hear you screaming “What about Dave Matthews Band? Radioheads?” These are good bands and have their live gigs, but not quite up there with the acts I’m talking about. So where are these new acts? Sadly, playing week after week is the only requirement for selling millions of albums. Usually when I hear a label rep tell about how the record company is going to let a band develop on the road, it’s usually code for “They aren’t a priority, so we’re putting them on the road instead of spending all our money putting them on an extensive radio promo tour. We didn’t hear a single.” Next thing I know, the band is off the label.
It’s a shame the record companies have lost the game for groups to show their brilliance, but I knew the first time I saw U2 in 1984 that I was seeing something special. Great live bands are born whole.
The last time there were flickers of a wave of great new bands was in the early ’90s with Nirvana and Pearl Jam. Aren’t we due again?

CH-CH-Changes: Hootie & the Blowfish and longtime manager Rusty Harmon have part-ways after 11 years. Jeff Smith will continue to manage Hootie lead singer Darius Rucker, whose solo debut will come out on Atlantic Records in August. The band, which will not have an album out before late 2002, is looking for new management. Harmon has also sold his share of the group’s Atlantic-distributed imprint, Breaking Records, back to the band.
Harmon gave no reason for the split, other than saying, “It was time. I started with them as a kid out of college, and we grew together and had some amazing opportunities.”
Harmon is relocating from Columbia, S.C., to Raleigh, N.C., where he’ll teach at his alma mater, North Carolina State University. His classes, which he began teaching at the University of South Carolina, will encompass a three-semester program including basic music management, a semester making an album with a producer in residence, and a semester releasing and marketing the album. Harmon is also looking for new bands to manage.

Stuff: Stone Temple Pilots will headline the third annual Family Values tour, which kicks off in October ... Glen Phillips is now managed by Chicago-based Aware Group Management ... A Backstreet Boys concert, taped at Los Angeles’ Staples Center March 14-15, will air on CBS May 30 ... Vivendi Universal executive vice chairman Edgar Bronfman Jr. has been named this year’s honoree of the City of Hope’s Spirit of Life Award. A dinner in his honor will be held Oct. 11 in Los Angeles.

In Tribute: No acts have been announced, but we can only imagine the artists who are going to show for a May 19 New York tribute to Joey Ramone, who died of lymphoma on April 15. The event, dubbed Life’s a Gas—Joey Ramone’s Birthday Bash, will be at the Hammerstein Ballroom on what would have been Ramone’s 50th birthday.
Donations honoring Ramone can be sent to New York Hospital’s Cornell Medical Center, 525 East 68th St., New York, N.Y. 10021. Please earmark the donation “In memory of Jeff Hyman.”

See this week’s Internet Poll online (www.billboard.com) for your balloting on the following question: Are you more likely to see U2 or Hootie & the Blowfish in concert this summer?
BY CLAY MARSHALL

LOS ANGELES—On its 1990 debut, *Wisconsin Death Trip*, Static-X play-fully strived to “keep-disco evil.” But the static, the electro-metal act’s front man, says the band approached its follow-up, *Machine* (Warner Bros., May 22), with a different intention. Describing the band set as “darker and heavier” than its predecessor, he says, “We weren’t trying to cross over into some kind of pop thing.”

“Machine was inspired by albums I listened to in the ’80s that were more commercial, but were more envelope-pushing,” he says. “It was like, ‘We can ride a more commercial vibe with our sound, and we can get away with more and have more fun.’”

The result is a 12-track release that offers no apologies, and no apologies are asked. The album features a lead single, “C tutur,” that has no shortage of guitars, but plenty of beats that will have your head nodding — and it’s just one of the many songs that have a serious, even sinister, tone. It’s safe to say, Static-X is not afraid to push the envelope with this album.

In fact, the first single, “This Is Not,” is about a low point of touring, he explains. “We were depressed and burnt out, hating life on the road and wanting to go home.”

According to Mike Ritterberg, VP of rock promotion at Warner Bros., the truck is off to a promising start at radio. Once it shipped in early April. “Even though this genre of music is very ‘in’, most bands of the hard genre that are coming out with records are not getting out there and realizing what their bands are capable of. We’re out there, and we’re ready to go.”

Chris Riley, the director of assistant PD at KXTE Las Vegas, observes “This Is Not” is performing well for the station. “We’ve been pounding it, he says. Although Static-X recorded Machine as a trio, Tripp Eisden (former-ly of Dope) was recently recruited to join the band. “He adds to the live shows,” Static says. “He’s an awesome player (and a great showman).”

Warner Bros. also releases on May 22 a Static-X DVD, *Where the Hell Are We and What Dry Is It?…This Is Static-X*. Liz Goodman, marketing director at the label, says the video was recently screened in several key U.S. markets. “It was a good way to reach core fans of the band,” she explains. Fans who attended screenings were given two-song Machine CD samplers. Managed and booked by Rob McDermott and Carey Segura for Andy Gould Management, the band will tour throughout 2001. After a brief U.S. club trek this spring, Static-X will tour Europe with Slipknot. The band is also in line for slots at several summer festivals, Static-X will then return to America to participate in the Extreme Steel tour.
MIAMI BEACH—The 12th annual Billboard Latin Music Conference attracted a record 600 attendees April 24-26 at the Eden Roc Hotel here. The event featured showcases, panels, a question-and-answer session with artist Marc Anthony, and the Billboard Latin Music Awards. The awards ceremony, held April 26 at the Jackie Gleason Theater, was attended by more than 2,400 people. (Photos: Rosa Marie Alvarez and Manny Hernandez)

East Los Angeles band Los Lobos celebrate backstage after receiving the Lifetime Achievement Award.

Emilio Estefan Jr. and his wife, Gloria, who holds her award for tropical/salsa album of the year, female.

Hall of Fame recipient Mongo Santamaria is presented with his award by singer and friend Celia Cruz.

Participating in the "Regional Mexican" panel at the conference, from left, are Seven Rivers Music president/CEO Jose Rosario, Famous Music Latin senior creative director Claribel Cuevas, Miami Herald arts editor Kevin Baxter, Universal Music VP, western region, Rogelio Macin, and Sony Discos artist Lupillo Rivera.

Omar Alfanno was named songwriter of the year, thanks to the tune "A Puro Dolor," which was recorded by Son by Four.

Pictured, from left, are Tito Puente Jr. and Crescent Moon artist Shalim.

Leila Cobo, Billboard's Caribbean and Latin America bureau chief, interviews superstar Marc Anthony during an exclusive question-and-answer session at the conference.

Jennifer Peña displays her award for regional Mexican album of the year, new artist, backstage at the awards show.

Leila Cobo, Billboard's Caribbean and Latin America bureau chief, interviews Marc Anthony for a photo op. Standing, from left, are Geoff Mayfield, director of charts; Leila Cobo, Caribbean and Latin America bureau chief; Michele Jacangelo, director of conferences & special events; Ricardo Companioni, dance and Latin chart manager, Anthony; Cebelle Rodriguez, sponsorship coordinator; Howard Appelbaum, associate publisher; Michael Paoletta, dance music editor; Don Jeffrey, managing editor; and Phyllis Demo, special events coordinator.

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Son by Four, winners of seven Billboard Latin Music Awards, are shown with staff members of conference sponsor Heineken. Shown, from left, are William Lopez, VP, promotions and regional marketing, the Vidal Partnership; Son by Four members Javier Montes, George Montes, and Pedro Quiles; Marime Riancho, brand manager, Heineken USA; Angel Lopez of Son by Four; and Lisa Lugo, senior account executive, promotions, the Vidal Partnership.

El Premio de la Estrella award winner Thalía displays her trophy.

Warner Music Latin America recording star Ricardo Montaner performs at the Warner opening-night showcase.

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On the “Latin Tour” panel, from left, are Phil Rodriguez, president, Water Brother Productions; Pau Dones, lead singer for Jarabe de Palo; and independent promoter Fernando Fazzari.

Pictured, from left, are Billboard president & publisher Howard Lander, Telemundo Network President John McNamara, and John Babcock, president/CEO of Billboard parent BPI Communications.

Prestigio Recordings artist George Lamond performs during the Prestigio Recordings and RMM showcase.

Pictured prior to the music awards ceremony at the Jackie Gleason Theater in Miami Beach, from left, are Rudy Pérez (who won producer of the year), singer Luis Fonsi, singer Lissette, and her husband, singer Willy Chirino.

Trade publication Latino Impact sponsored a luncheon at the conference. Pictured is publisher/co-founder Rosalind Rodriguez.

Julio Iglesias, left, and Alejandro Fernandez sing a duet at the awards show.

Seated at the “Promoting the Album” panel from the conference, from left, are Kid Curry, PD of WPOW Miami (Power 96); Jerry Blair, executive VP, Arista Records; Jorge Pino, VP Sony Latin; and BMG artist Gisselle.

At the opening-night reception for the conference, sponsored in part by HTV, from left, are HTV staffers Luis Merida, director of programming; Rina Miranda, programming coordinator; Paar Revoredo, manager of talent and artist relations; and Gabriel Baptiste, GM.

At the Warner Music showcase, from left, are Josh Eggleston, production coordinator, HBO; Alberto Ferreras, senior writer/producer, on-air promotion, HBO; Veronica Lopez, manager, HBO Latino, which was one of the conference’s sponsors; Elaine Brown, VP, on-air programming, HBO; and Jose Pablo Rodriguez, account executive, Dieste & Partners.

Sony Discos artist Tommy Torres performs at a showcase at Level.

At the opening-night reception, sponsored in part by Mamey Productions, from left, are Mamey staffers and promotional aides. Kneeling, from left, are Adriana Pumarejo, executive producer, and Dylan Delguenico, producer. Standing, from left, are Santos Emriny, director, Yalilé, promotional aide; Ernesto Alemany, director; Camila, promotional aide; Jaime Pina, producer; Jaime Levine, writer; and Edgar Cabral, director of photography.

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WEA Latina artist Carolina Lajo performs during the Warner Music opening-night showcase.

BMG’s Los Tri-O, winners of the pop album of the year, group, trophy, are pictured with Marime Riancho, brand manager, Heineken USA.

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On the “President’s Panel” at the conference, from left, are Bruno del Granado, president, Maverick Musica; Rodolfo López-Negrete, BMG’s VP for the Latin region; Manolo Díaz, chairman, Universal Music Latino; and Iñigo Zabala, president, Warner Music Latin America.

Spanish superstar Alejandro Sanz gives it his all during a performance.

More than 15 exhibitors, including TouchTunes, displayed their products at the conference.

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Spanish superstar Alejandro Sanz gives it his all during a performance.
same record over and over again.”

The rich diversity of Costello’s work—originally released in the U.S. by Columbia (1977-86) and Warner Bros. (1985-96)—will be reconsidered in depth beginning this summer, when Rhino Records begins reissuing the singer-songwriter’s back catalog in a planned 12 CD box set. Priced at $17.98, each album will feature a full disc loaded with alternate, rare, and unreleased material. The decade from 1977 to 1986 will be divided into four 3-CD sets. Each set will be accompanied by a 32-page booklet.”

**A Pekingesse in a tuxedo could sell ‘My Aim Is True.’ But when you’ve got a record that didn’t reach its audience in time, you have to use imagination in the way you present it.**

—ELVIS COSTELLO

FRANCE’S AIR GETS TRIPPIRY WITH NEW SOURCE ALBUM

(Continued from page 19)

adds, “For the new album, we could use all the toys we wanted to; we didn’t have to be so obvious with the ‘70s stuff. The new album captures the freedom of the ’70s, not necessarily the specific musical sounds [or] instruments of that era.”

Gordin and Dunckel say they spent six months working on 10,000 Hz. Legend in Paris. When the album was near completion, the two went to Los Angeles to add some final touches, Gordin says. “There are just certain sounds and elements we couldn’t get in Paris. So, we went to L.A. to record with a choir, classical musicians, and guest artists.”

The guest artists he’s referring to are Beck (“The Valbagnolda” and “Don’t Be Light”) and Sugar and Yumiko of Buffalo Daughter (“Sex Born Poison”), as well as Red Kross drummer Brian Reitzell, an alumnum of the influential garage band.

If truth be told, the duo is quite enamored of the City of Angels. “This album is also our love story with L.A.,” Gordin says, laughing. “It’s like our vision of America—or maybe the Effect of America has on us.”

The album’s first single, “Radio #1,” shipped to modern rock and triple-A formats May 1 and can be heard on the label’s Web site, Astralworks.com. (On May 14, the label will deliver the album to college, modern rock, and triple-A radio.)

With Galactic tongue firmly planted in cheek, the two share some thoughts about mainstream radio.

“Really don’t worry about commercial success,” Dunckel offers. “Which is why we did ‘Radio #1’,” Gordin interjects. “‘It’s our thoughts on popular radio today.”

The video for “Radio #1” was directed by the Polish team of Alex and Martin, who previously directed videos for fellow French acts Cassius and Phoenix. It features the trio of musicians, including vocalist and keyboardist Ludo, utilizing a pirate radio station in a remote desert location.

In a savvy marketing move, Astralworks has partnered with MTV2 to pre-promote the album. For approximately four weeks prior to the album’s release, Clift explains, the cable network will air special promotional clips (created by Paris-based designer Ora-Ito). Air’s previous videos, a documentary by Mike Mills (who did the artwork for Moon Safari), and the new video.

MTV2 is also the official sponsor of Air’s upcoming tour, which commences June 14 and takes in 20 key markets. Opening for Air is Parisian Sebastien Tellier, the first singer to sign Air’s own label, Record Makers. Tellier’s debut album, Unconjugated Verité (The Unbelievable Truth), will be released through Astralworks June 12.

To further increase Air’s presence, the label will work with several key Web sites to promote both the new album and the tour. With Clift. “We aim to use the materials generated by Ora-Ito to provide interesting content for online retailing activities as well as music videos, including Netbites and Webcamps that can be moved around virally,” Clift says. “Because Air’s fan base is very diverse, our marketing campaign will be pretty wide.”

Air is managed by Stephanie Elsfied of Paris-based Record Makers and backed by Marithane Touil, the first signing to Air’s own label, Record Makers. Tellier’s debut album, Unconjugated Verité (The Unbelievable Truth), will be released through Astralworks June 12.

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RANTING: There are days when tracing the activities of folks who make rock’n’roll can be downright exasperating. Our complaint is age-old, but it remains as relevant as ever. How do some of the flak-out world-hits in the business get major-label deals, while true talent often has to struggle to stay alive? Yeah, yeah. we know that there’s no solid answer to such a subjective question. But it’s hard not to ponder such things on an afternoon during which we’ve trudged through a dozen big-money releases that don’t deserve a dime of marketing money—only to discover Laying Low & In-Between by Django & the Regulars, a project that demands the attention of anyone who wonders why rock music is so damn tedious these days.

Laying Low & In-Between is the second full-length collection by the New York-rooted jangle-pop trio led by Django Haskins, a singer/songwriter whose affinity for the classic recordings of Elvis Costello and Tom Petty is undeniable. However, there’s nothing derivative on this set, which was produced by the singer with Doug Fleming (Sour Youth, Teenage Fanclub) and Mike Daly of Whiskeytown.

Rather, Haskins uses his influences as inspiration for songs that are as fresh and infectious as they are comfortably familiar. The subject matter of his songs rarely strays from the topic of love in its various forms, and that’s just fine. Such tunes as “Disappoint-ment Book” (which is starting to get airplay from college radio stations on the East Coast) and “Sooner” reveal Haskins’ flair for weaving intimate yet relatable lyrics.

Haskins, whose also a formidable guitarist, has been leading bands and cutting solo material for 10 years now. In addition to this new set, his work can currently be heard on the Varose Sunbunble soundtrack to the film Shenol This Movie. Speaking of movies, a cut from a still-to-be-confirmed tune from Laying Low & In-Between will be featured in the indie film The Manhattan Dating Project.

Django & the Regulars, which features Byron Isaacs on bass and Neil Nunziato on drums, will be spending much of the spring and early summer on the road. If you want to hear a great band making even better music, hunt this one down. For more information, check out mod-musicrecords.com.

WEBB BROS. ‘MAROONED’ IN AMERICA (Continued from page 20)

The hands of Wyndham Wallace, head of England’s EasyTiger Records, which ultimately released the rough-hewn collection of songs as Beyond the Bosphere in 1999. The debut record became a critical favorite and led to a deal with WEA in the U.K.

To produce their song cycle about the often hellish world of Chicago nightlife (published by BMG Publishing, ASCAP), the Webbs brought in Stephen Street, noted for his work with the Smiths, the Cranberries, and Blur.

Christian says, “We got to live [in England] and work with Stephen, who’d worked on all these fantastic British records, and record in the old-fashioned British way, out in a country house. It was lovely—you could go jogging every morning, and there were none of those distractions that you have recording in the city.”

The brothers had some ambitious objectives in making Maroon, says Christian. “We wanted to make a modern record, but we’ve always been fascinated and obsessed with late ’60s and ’70s records—not concept records, but records that are able to have a mood that carries through the whole record and a theme to the album that ties everything together. I thought that all of Bowie’s albums in the ’70s did that so well, where you could play the record and forget about it, in a sense, because it was going to take you away to a place, and it was going to have a mood. In the last 10 years, especially, there’s been a move away from those sorts of records. You find yourself skipping through to the songs you want to hear, and it almost seems like a collection of singles, as opposed to a work of art.”

Maroon—which was issued on the brothers’ own Messa label via WEA U.K. last year—received rapturous reviews from the English music press, who compared it to works by the Beach Boys, the Beatles, Elvis Costello, and other pop masters.

Rather than emphasize a single track, Division One will initially work the whole album, according to associate director of marketing Sandi Hemmerlein. “Because the album functions so well in its entirety, and it really is conceived as an album, we’re starting off with [album] formats,” Hemmerlein says. “We’ve shipped a sampler to college radio, just to get awareness built up. We will ship the entire album to college, and we’re also going initially for triple-A. We will target ads at noncommercial triple-A, and depending on what kind of feedback we get from those stations, if we think we have a shot, we’ll go for commercial triple-A, and then we’ll build from there.”

Maroon will be the focus of a major publicity initiative. Hemmerlein says, “As with many of the other releases that come through Division One, it will be press-driven. That won’t be a problem, because we have so much press secured at this point already. Not only have they had such glowing press coverage coming out of the U.K., but what we already have secured for the United States is incredible.”

She says the label has gotten early commitments for features or reviews from Interview, Entertainment Weekly, Rolling Stone, Spin, CMJ, Details, Jane, and Nylon magazines.

The Webb Brothers—who are booked by Little Big Man and managed by Paul Craig of Super Vision in London—will perform showcases in New York, Los Angeles, and Chicago around the release date. “They can either perform an acoustic three-person show or a big plugged-in electric show,” says Hemmerlein. “In L.A. and New York, we’re trying to have them perform two showcase shows, one electric and one acoustic.

While no decisions have been made involving a possible single, videos for the tracks “Summer People” and “I Can’t Believe You’re Gone” were shot in conjunction with the album’s English release.
Robert Cray, Producer Steve Jordan Got The Blues Again For Ryko

BY WES ORSHOSKI
NEW YORK—Robert Cray chuckles as he describes the way in which he and his band recorded albums in the late '80s and early '90s. “We would take like five days back then,” he says. “You’d make a record when you had the time. I’d get a call from somebody asking me, ‘Hey, you guys gonna be in L.A. any time soon? OK, let’s cut a record.’”

Quite a lot has changed in recent years, especially as Cray and company recorded two sets—1999’s Take Your Shoes Off (Rykodisc) and the forthcoming Shoulda Been Home (May 15, Ryko)—under the direction of producer Steve Jordan.

“Are the days of the spon- taneous recording sessions sched- uled in between tour stops. In fact, during the recording of Shoulda, Jordan sequestered the Bay Area-based band in Nashville’s Woodland Studios, where it cut the album over three weeks.

Cray says that—Jordan who took the band to Nashville to avoid distractions from friends and family members—was again tireless in his crafting of the band’s songs, as was the case for Take Your Shoes Off, which won the 1999 Grammy Award for best contemporary blues album. “He was wearing everybody out. We got in there, and we just rolled and rolled and rolled and rolled,” Cray says with a laugh.

On Shoulda, Cray, 47, continues to distance himself from his guitar hero past. Like Take Your Shoes Off, the new album is much more focused on his smooth, soulful vocal performances and features much less guitar soloing than did Cray’s previous 10 studio sets.

“Everybody thinks of him as this guitar player that can really sing, but he’s really a great singer too. And that’s what I tried to show people with these records,” says Jordan, who also plays drums in the X-Pensive Wins, Keith Richards’ side band.

Having grown tired of feeling the need to solo in pretty much every song—as most of his material dictates—Cray has welcomed the change. “These songs really don’t lend themselves to the obligatory solo,” he says. “It’s not necessary. Now, I just do it by the song. If the song requires something a little more than fill—you know, a lick here and there—that’s cool. If it doesn’t, we don’t have it.”

Yet Jordan notes that there are definitely some solos on Shoulda. “On this one, I tried to satisfy some of his other fans who maybe didn’t get enough guitar solos on the last record.” Earlier this year, Universal/Mercury also treated those fans with the release of Cray’s 1980 debut, Who’s Been Talking, in its new “Blues Classics: Remastered & Revisited” series.

Having the focus off Cray’s guitar skills, Jordan says, the band has become much more free to try new things. At Jordan’s urging, Cray has started writing with a lawyer and bandmates—keyboards bandmate Jim Pugh, bassist Karl Seveirdi, and drummer Kevin Hayes—experimented with different guitar tones, amped, microphones, and percussion instruments on Shoulda. Jordan says he’s been “dying” to produce a Cray album since the two first met in 1987 during the filming of the Chuck Berry documen- tary “Hail! Hail! Rock ‘n’ Roll.” Both Cray and Jordan perform in the film.

“I was just waiting my turn,” Jordan says. From the very start of the Take Your Shoes Off ses- sions, the producer made it clear that he wouldn’t settle for “just OK” takes. He says both Cray and the band “stepped up on the first takes and really got it to a new level on this one.”

Jordan “pulls us together in a way that I don’t think we’ve ever been able to work together before,” says Los Angeles-based Cray (whose material is published by Robert Cray Publishing and various other EMI-affiliated companies). “He just brought a lot more out of us. We’ve worked with other producers before, and I’ve produced the records. And, you know, we thought, maybe as a band, we could pretty much do it on our own. And we did to a certain extent. But with Steve, we had somebody in there kicking our butt and coming up with a little bit different take on what we thought were our finished songs.”

Adds Jordan, “I try to get the best out of that band and capture a magical, musical moment on record . . . I believe that people who really love making music and want to make great records enjoy working hard to get to the place where they can listen to a record five years or 10 years from the point that they made it and still be proud. I believe that these people want to make some timeless music. And I believe that these records will be able to be listened to 20 years from now, or 30 years from now, and still be enjoyed. And that was the goal.”

George Howard, president of Ryko, which signed Cray to a long-term deal in 1999 after 13 years with Mercury, says this second col- laboration between Jordan and the band “continues to show how versatile Robert is.”

“I think this record only takes that a level deeper,” Howard says. “On the first record, Steve and Robert were kind of getting to know each other and were trying to flush out that new direction.”

And with this record, it’s kind of like old friends getting together. So, to my ears, it’s a much stron- ger record.”

To Don Van Cleave, president of the 74-store Coalition of Independent Music Stores and owner of Magic Platter in Birmingham, Ala., the new effort “is better than the last. He didn’t put his foot in it. It’s bluesier than his last effort.”

Van Cleave adds his stores are certain to “sell the hell out of Shoulda. When you think about the blues stars who’ve reached some level of success, not a whole lot of ‘em are releasing records very often. So, we’re always looking for something for that fan. Because of that, this album is going to be really important for us—this one, and the new Buddy Guy.”

Cray, who is booked by the Rose- bud Agency in San Francisco, returns to the road this month and will spend most of July in Europe. He says he’s not sure if Jordan and the band will reconvene for a third collaboration. “We’ll just play it one by one. I like Steve, I think he’s great. But, also, I think you have to change as well.”

Nevertheless, Cray says that he is extremely pleased with the new set. He says it accurately reflects the maturity that he and the band have gained musically and personally. And it is perhaps because of this that the album feels a bit more vulnerable and certainly more serious than some of his previous efforts.

“Maturity has a whole lot to do with the way that we approach the song now,” he says. “I think understanding how to deliver a song vocally, and musically, is something that you learn over time. And, also, we’ve had a little bit more experience in life, too. We can sing about things we know a lot more about now. It’s just not a cover song anymore. I’m covering it now for real.”

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THERE has never been more music coming out of the Hawaiian islands, and more—much more—is on the way. Hawaiian music, once considered a nostalgic relic of a bygone era, is now enjoying a renaissance. The popularity of Hawaiian music is not just a local phenomenon; it is receiving attention on a global scale. The rise of Hawaiian music is being driven by a variety of factors, including increased tourism, the influence of Hawaiian musicians, and the growing interest in cultural heritage.

**Outsiders Are In**
There are currently resident artists who record in Spanish, Tagalog, or Chinese, but English is the language used by the vast majority of island artists. Hawaiian music is popular among the younger generation, with a growing number of musicians blending traditional Hawaiian music with contemporary styles. The popularity of Hawaiian music is also reflected in the number of awards and recognition Hawaiian musicians have received.

**Beyond the Shore**
An important element in the dramatic growth of the music out of Hawaii has been industry exposure. Hawaiian music has been showcased on national radio and television, which has helped increase its visibility and popularity. The growth of Hawaiian music has also been aided by the establishment of labels and record companies that specialize in Hawaiian music.

**The Hawaiian Islands Are Home To Music That Travels Well**

**BY JOHN BERGER**

Ledward Kaapana and Cyril Pahinui are among the slack-key masters who will be performing this year at major Hawaiian music festivals. The duo's blending of traditional Hawaiian music with contemporary styles has helped them gain a wider audience. Their music has been described as a fusion of old and new, reflecting the island's rich cultural heritage.

**The Brothers Cazimero**
Major figures in contemporary Hawaiian music, the Cazimero brothers, have been influential in promoting traditional Hawaiian music. Their music is characterized by a blend of traditional Hawaiian instruments with modern elements, creating a unique sound that is both familiar and fresh.

**Kawai Cockett**
One of the foremost exponents of traditional Hawaiian music, Kawai Cockett, is a native Hawaiian artist known for his beautiful falsetto voice and flamboyant costumes. Cockett has recorded numerous albums, each one a testament to his talent and dedication to preserving Hawaiian culture.

**Tony Conjugacion**
Tony Conjugacion (Tony G.) has been reinventing himself as a singer and entertainer since the release of his debut album, Hawaiian Passion, in 1985. Versatile and eclectic, he is known for his beautiful falsetto voice and flamboyant costumes. Conjugacion has recorded traditional hapa-haole songs and has won over many audiences with his unique style.

**Hawaii**

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Ola last year was Club Nines, an anthology of recordings made by local Japanese musicians after World War II. The disc was originally produced as Hawaiian Nisei Songs for release in Japan, but response to a local review of the album was so fervent that Hana Oia created an upgraded edition for American audiences. A second volume in the series was released in April. A third is on the way.

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HAWAII RADIO: Consolidation Affects Programmers, Artists And Labels

BY WAYNE HARADA

A

Three Mainland corporations now operate a total of 19 of Honolulu's 37 radio stations, drastically changing the face and sound of Island radio over the past five or six years. And a surge of interest in "island rhythms," that contemporary Hawaiian sound that borrows equal parts of reggae and rock, has fueled a major change among programmers, recording artists and record labels. Many new CDs are unashamedly geared to what radio plays and what buyers are thirsty for at the record stores.

Clear Channel Hawai'i, whose corporate headquarters are in San Antonio, is the city's most dominant conglomerate, with seven stations, led by flagship KSSK-AM/FM. Other stations in the family include KDKN-AM/FM, KIKI-FM, KUCD-AM/FM, KJDB-AM and KHVH-AM. Clear Channel also is the nation's largest radio broadcaster, with more than 900 stations.

Cox Hawai'i, a division of Atlanta-based Cox Radio, also operates seven stations: KCCN-AM/FM, KINJ-FM, KULA-AM, KDRT-FM, KQMQ-FM and KXME-FM.

And New Wave Broadcasting of Monterey, Calif., has five stations under its Island umbrella: KDBB-AM, KPOJ-AM, KQMQ-FM, KORL-AM and KQMQ-AM (Disney Radio).}

THE UP SIDE

"Consolidation streamlines a lot of the operations," says Chuck Cotton, market manager of Clear Channel. "There's a synergy in sales, with seven stations, we're able to offer so much more to our advertisers—to find a right fit for our clientele. We're a part of a bigger company, so we strive to deliver good customer service.

"The marketplace is much more competitive now," says Mike Kelly, general manager of KCCN-AM/FM and KINJ-FM, three of the seven Cox stations. "Consolidation did it. When you're part of a larger company, you enjoy the resources of that company; consequently, you're in a better position to compete in the market. You also benefit from the research that goes into programming; our formats are a hybrid unique to Hawaii, but we've been able to do market research and bring science to how we operate from day to day.

"It's a little easier to get programmers to consider product, because consolidated stations are linked together in one office. You get a little bit of crossover on all the stations," says Odell Chinen of Olinda Road Distribution, a local record distributor.

"Ratings don't matter much anymore," says Michael W. Perry, who, with morning-drive partner Larry Price, rules the Hawaiian airwaves on a simulcast KSSK-AM/FM show that perennially tops the Arbitron ratings. Customarily, the duo (one existed, but died on the vine last year), and talk is spoty on a couple of AM stations that occasionally cross a driving drive but seldom in the overall ratings.

"There is not enough of a population base to support country," says Cotton. "Hawaii's 'country' is the Island conglomerate, it's in our roots, generated by our local people." When one of Clear Channel's stations changed call letters and programming politics to island rhythms, the public responded immediately and impressively, making it easier to find that in Waikiki. One of the big myxis perpetrated in recent years has been the notion that consolidation has made the music better has been that "the music is dying in Waikiki." Nothing could be further from the truth. Almost every major hotel has live music, and much of the music is Hawaiian.

There are Hawaiian music legends like Genoa Keawe, traditional hapa-haole music featuring the seductive sound of the steel guitar and Hawaiian trios, as well as hula hula (dance troupes), Don Ho and contemporary Hawaiian and Hawaiian bands. The Waikiki Marriott Beach Resort (formerly the Hawaii Regent Hotel) presents Hawaiian artists nightly; Keawe performs each Thursday. The Sheraton Moana-Surfrider, Royal Hawaiian, Halekulani, Outrigger Reef Tower, Hilton Hawaiian Village and Sheraton Waikiki are all prime venues for Hawaiian music. The Sheraton Waikiki's Hawaiian Ballroom is also a popular venue for concerts.

Duke's Canoe Club, located on the beach in the Outrigger Waikiki, generally features local bands and contemporary Hawaiian/Jawaiian end of the musical spectrum and is one of the places where residents and tourists mingle.

Two current hot spots for contemporary Hawaiian music outside Waikiki are neighbors in the Aloha Tower Marketplace downtown Honolulu. Gordon Biersch and Don Ho's Island Grill present island music nightly. Gordon Biersch is particularly popular with local record labels as the place for CD promo parties. Lucky indeed are the visitors who happen to be there while a promo party is happening.

A third big venue for Hawaiian music at the Aloha Tower Marketplace, the Pier Bar, is scheduled to reopen in June of this year as Kapono's, with a larger, concert-friendly layout. It is the

Continued on page 42

Continued on page 42

Hawaii Live!

HOTELs, CLUBs And ARENAS AttrACT TalenT From Near And Far

BY JOHN BERGER

M

usic is an integral part of life in modern Hawaii. Be it the sound of a teenager strumming a ukulele as he walks down the street, friends jamming at a family luau, or a band playing for the public, music is out there for residents and visitors alike.

Nowhere is it easier to find than in Waikiki. One of the big myxis perpetrated in recent years has been the notion that consolidation has made the music better has been that "the music is dying in Waikiki." Nothing could

Continued on page 42

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Native-Fijian George "Fiji" Veikoso has been one of the biggest stars in Hawaii's "island music" scene since the mid-'90s and a tremendous influence on a small army of other local artists as a singer, rapper, composer, and concert performer. Fiji infuses Hawaiian/imitation Jamaican music with a unique cross-cultural admixture of American pop, R&B, gospel and traditional Fijian elements. He is very much a leader and a distinctive, unique talent in a milieu generally lacking both. Fiji is a Hoku Award winner (Male Vocalist) and is also active as a record producer. He says his spelling of "gratitude" with an extra "t" represents his thanks to the people of Hawaii for accepting someone from another culture. Current album: Gratitude (Ricochet).

Willie K

One of Hawaii's most versatile performers and recording artists, Willie "Willie K" Kahahii's burst on the Hawaii music industry in 1991 with Kahahii and has defied categorization ever since. He can play, write or record anything from Hawaiian to Hendrix-style rock to Latin to Western classical melodies. Equally versatile as a live performer, local studio musician, producer and songwriter, Willie K is a multiple Hoku Award winner as a solo artist and with singer Amy Hanaiali'i Gillison. Current album: Live at Hapa's (Willie K Entertainment).

MUSIC THAT TRAVELS

Continued from page 30

documents the dynamic sales power of Hawaiian artists on local labels. Na Leo, a perennial favorite in Hawaii, has registered on the Adult Contemporary chart, as well.

The greatest phenomenon in recent years has been the posthumous popularity of Israel "IZ" Kamakawiwo'ole. IZ first achieved fame as a member of the Makaha Sons of Niihau in the late '70s. He recorded a successful solo album in 1990, quit the group in 1993 and spent the last years of his life working with De Mello to create a sound that was both Hawaiian and mainstream. IZ died in 1997. He has since been heard on several movie soundtracks, including Meet Joe Black and Finding Forrester, as part of a national eToys campaign, and on an ever-growing list of network television shows.

De Mello says interest in IZ continues to grow. "Experience shows us that if someone hears Israel's voice, they instantly fall in..."
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Recording Activity Erupts In Hawaii

Hawaii Studios Provide State-Of-The-Art Facilities Amid Scenic Surroundings

BY WAYNE HARADA

T
K Studios is on the marina in Hawaii Kai, a suburb of Honolulu, and its clients may take a break from the rigors of recording by cruising in one of the restaurant’s available to the studio. Tucked in the rainforest of Manoa Valley, in central Honolulu, Audio Resource Honolulu lures the discriminating artist eager to be close to nature and isolated from the hubbub of city life. Further, the Rainforest Room, offering a vista of the Big Island, provides adjoining accommodations, if desired. A bed-and-breakfast retreat is also available.

And in a sprawling, three-acre parcel of volcanic land at Puna on the Big Island, home of the volcano goddess Pele, Sea-West Studios (Hawaii) offers more tranquility for those who want to really work without interruptions; with a 23-year history, it’s Hawaii’s oldest continuously operating professional studio, offering secluded accommodations for those who like pristine ocean views and spectacular sunrises.

Further, in upcountry Kaua‘i, another part of the Big Island, Lava Tracks Recording Studio is far removed from city traffic but close enough to ritzy resorts to enable a luxurious vacation to be tacked on to studio work. Such is the array of recording studios in Hawaii.

All of the hot spots boast state-of-the-art equipment. A few cater to high-end industry needs; many appeal to demanding artists who want a memorable location and experience.

BELLS AND WHISTLES
Since it opened in June 1999, TK Studios (TK stands for owner Teruyasu Komuro of Japan) sits on a boating marina site in a community shopping center that once was a restaurant operated by Partron. The studio, an investment of $6 million and $12 million, houses all the latest bells and whistles imaginable, says Gaylord Holomalia, who manages the studio and doubles as a recording engineer and producer. He is also a performing member of the contemporary Island band Kalapana.

Kalapana has done all its recordings at TK and has just wrapped up its latest project. Because of its pricey studio time, however, most local acts have bypassed the TK Studios, though Holomalia, who is producing a hand called One Heart from the rural area Wa‘anae, is breaking ground to make the place accessible and affordable to Hawaiian bands and singers.

TK also has attracted a diverse out-of-town clientele, including Tuba, Ami Suzuki and Nina of

Sea-West Productions

Lava Tracks

Japan: Black from the Mainland; director John Woo for a Mission: Impossible-2 director’s cut; plus diverse acts such as Marijah Carey, the Backstreet Boys, Kate Pearson and the B-52s. Even Don Ho has done some contract studio work.

To generate and facilitate local-act usage, Holomalia says he and partner Benny Kino Sato have formed Ocean Beat Records to sign on and record Island performers who would utilize the facilities. “We have every format anyone needs,” says Holomalia.

And those boats? “There’s a dock out from with two boats; we go out once in a while,” Holomalia says. “We work with a guy who has a fleet of three boats; the two here are 31- and 40-footers; a 70-foot motor yacht is docked at Ala Wai Yacht Harbor.”

THE BASICS DONE RIGHT
Audio Resources has had an international clientele that includes all artists on George Winston’s Dancing Cat Records, plus such popular local performers as Amy Hanaiali‘i, Herb “Ohta-san” Ohu, Hapa, Ka‘au Crater Boys, Keali‘i Reichel and more. “We’re also

Continued on page 12

CRITERION MUSIC Celebrates More Than 50 Years Of Island Hit Songs

Song Highlights: Beyond The Rainbow, E Malo Mai (The Hawaiian Love Call), Mauanu a Vau (Tahitian Farewell Song), Honolulu Moon, Here to Happiness (Koko Ni Sarahair), Ka‘aua Na Pua, Keep Your Eyes On The Hands, Laupahoehele Hula (Happy Me), Lei Aloha, Lei Makamae (Forevermore), Mapuna, Mau Waiz, No Huhu, Pearly Shells (Pepa O Ewa), Pua’ama (Sea Breeze), Quiet Village, The Sands of Waikiki, That’s The Hawaiian In Me, Tiny Bubbles, Waikiki and 1000 More.


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Booking contact: Gaylord Holomalia

www.americanradiohistory.com
Ledward Kaapana

Self-taught ki ho'alu (black-key) guitarist and falsetto vocalist Ledward Kaapana is a major working talent in both genres; he is also proficient with several other instruments. Kaapana grew up playing with family in a rural Big Island community. His first success as a local recording artist was with Hui Ohana ("Family group") with twin brother Neilward and cousin Dennis Pavao. He is also successful as the leader of I Konu and as a solo artist. Kaapana has released several albums since 1994 for the Dancing Cat Hawaiian Slack Key Guitar Masters series. Current album: In the Saddle (Dancing Cat), his second project with acoustic steel guitarist Bob Brozman.

MUSIC THAT TRAVELS

Continued from page 34

love with him. Our job at the Mountain Apple Company is to get it out there as far as we can. It's his voice. It just grabs you instantly. You hear it, and you fall in love with it. As soon as people find him, they want all his albums. The recordings are phenomenal!

THE NEXT Wave

Back in Hawaii, Hawaiian music is on the move too. The old imitation-jamaican thing may be on the way out.

"More musicians are discovering themselves instead of following somebody else," says Bill "Billy V" Van Osol, popular morning/drive star on "island music" stronghold KCCN-FM 100. Van Osol is the only survivor of the original lineup that introduced the format on May 14, 1990. He's seen it all since then.

"I think there are three directions that the music is going," he says. "One follows the national trends, whatever they are, which has always happened here anyway. Another is the growth of the established groups like The Hutjumpers and Na Leo, who take things in separate avenues. The third thing is new young groups like Kupono, Kane coming out and still doing covers like the groups 10 years ago but also writing original music. And, I think the backyard sound will continue to dominate, because that's what people do here."

Olinda Road Distribution handles several dozen local artists on almost that many different labels. President Brett Ortone agrees with that assessment. "We're noticing a change slowly happening," he says. "A lot of releases are about to come out with a sound that's more Hawaiian and a lot less..."
Na Leo Pilimehana
Na Leo Pilimehana has been the reigning female trio in contemporary Hawaiian music since 1993. Winners of a high-school talent contest in 1984, the women recorded a controversial single and follow-up album, then disbanded. A 1993 reunion led to ever-growing success as recording artists, songwriters and heads of their own indie record label. A perennial Hoku Award winner, the trio, Na Leo for short, has helped lead the campaign to get contemporary artists from Hawaii exposure and radio play in national markets as pop artists rather than ethnics. To date, Na Leo is one of the few acts in recent years to chart anywhere other than the World Music charts (as Na Leo with "Poetry Man" on the Adult Contemporary chart in 1999)—a major accomplishment for a pop-oriented group from Hawaii. All three members write and their originals are better than their remakes. Current album: A Pocketful of Paradise (Na Leo Pilimehana).

MUSIC THAT TRAVELS
Continued from page 38

Jamaican-rooted.”
Claudia Cannon, director of marketing for Booklines Hawaii, mentions the return of older acts as another sign that new sounds and fresh ideas are on the way. She mentions a new album by Mana'o Company, originally one of the big Hawaiian bands in the early '90s, as one of the albums that will introduce a new sound. The band will be featuring Keali'i Reichel, Polynesian reggae-rappers B.E.L., Hokuna and Three Plus as guests on this album and plans to involve new acts in the future. “They're coming together with us, but they also want to help other artists break in,” says Cannon. “They'll be bringing artists they've worked with in the past and new musicians. The title cut, “Aloha,” is a very ethereal piece that combines traditional Hawaiian melody lines with a back beat and contemporary rhythms.”

De Mollo expects something new in local music will have made itself felt by the end of next year. “It's going to be a hybrid, with the back-beat situation where the kids and that demographic can dance to it, but I believe it's going to change into a more traditional sound—Hawaiian sounds fused into what is basically a mainland sound,” he says. “It will fit the pop idiom, but it's going to have its own Hawaiian imprint.”

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A n influx of chains and big-box mass merchants has put a squeeze on independent retailers in Hawaii, forcing many of them out of business. But, on a positive note, it has helped to increase the exportation of Hawaiian music to the U.S. mainland, growing the business for the labels and distributors.

Over the past decade, new merchants introduced to the state include Borders, which has opened six stores there; Wal-Mart and Kmart, which have opened 11 stores; National Record Mart, which took over the Tempo chain, previously the IRS chain; and Barnes & Noble. Tower Records/Video/Books was the first chain to be entrenched there, and the Musicland Group joined it early on.

All that has taken its toll on independent retailers—boutiques that remain to the point where Stu Marlowe, who runs Navarre’s Hawaiian operation, says, “The indie business is basically gone here. There are no real indie stores as we would define them. It’s all chain.”

BIGGER, BETTER COVERAGE

However, the penetration of the chains can allow Hawaiian labels and distributors to get a good spread of product throughout the islands. In particular, Borders, which is on four of the islands, is “pretty significant,” Marlowe says. “When we have airplay and we need to spread product, Borders is there.”

Shannon McCue, Hawaiian music buyer at Borders, based in the chain’s headquarters in Ann Arbor, Mich., says the chain carries about 1,000 titles, and “if we don’t have it, we will get it.” Borders carries all categories of Hawaiian music, including contemporary, traditional, slack key, hapa haole and Hawaiian. When there is a big Hawaiian hit, it can sometimes outsell the chain’s pop-music department, even though it has less space, she says.

Merchants say the locals tend to purchase contemporary Hawaiian pop and Jawains, while tourists gravitate toward the traditional sounds. But, in the last few years, the younger demographics have become very aware of their heritage and have been seeking out traditional sounds, as well.

Shelley Coscina, VP of sales at the Mountain Apple Company, says Hawaiian music “is not just tiny bubbles—though even that is coming back into style with the young. The Polynesian have always expressed themselves through music and dance. That’s how they communicate, and that’s how they keep their history.”

Matthew Koeng, who oversees Tower’s three Hawaiian stores, says that Hawaiian music comprises 15% to 15% of the chain’s business there. In particular, he says that Jawains, which is a cross between Hawaiian and reggae, is a strong seller for the chain. At the Musicland Group, Ron Hall, the district manager who oversees the chain’s three stores on the islands, says Sam Goody carries about 600 to 700 titles of local music in its Hawaiian outlets, while the percentage of sales generated by it depends on whether the store is located in a tourist area or local area. In the latter, it can represent between 15% and 20% of business, depending on if there is any major release available, while in the tourist stores, “it drops down to 10%, which is still substantial for something that we consider a niche business,” he states. While there are a bunch of mom-and-pops in Hawaii, Hall says the independent retail sector isn’t as strong as it is on the mainland.

INDIES VS. RACKERS

Luke Yamashiro, an owner of the Hungry Ear, cites the general malaise of the Hawaiian economy as the reason the formerly three-unit chain shuttered two of its stores in the last year, leaving it with its smallest store, a 700-square-foot outlet. While that store is a full-service operation, its Hawaiian music “is what’s keeping us alive,” says Yamashiro. “The big boxes all have Britney Spears and N Sync. We can’t sell numbers of that like [the discounters].”

Indeed, the racks have become a growing force in Hawaii, says Winfred Karakawa, proprietor of Music Craft Distributors of Hawaii, who notes the Hawaiian retail scene is “a very limited market, with more mass being sold through rack-jobbers instead of retail.” Currently, she estimates that retailers still outsell the rack accounts, about 60% to 40%, respectively. But on a big hit, it tilts toward the rack-jobbers.

The Handleman Co., Palao and Navarre are among the racks servicing accounts in Hawaii. Navarre’s Marlowe reports that, in addition to the Navy and Marine bases in Hawaii, Blockbuster is one of its key accounts. He reports that when the chain dropped out of music, it didn’t do so in Hawaii, because Navarre was able to supply them with Hawaiian titles that sell. In total, Blockbuster has 22 outlets in Hawaii and Guam that stock music carried by Navarre.

Retail at Home and Away

Big Chains Sell Traditional Hawaiian Music While Locals Get More Specialized

BY ED CHRISTIAN

HAWAII
While the racks are big players, they won’t ever replace a cool independent record store where kids can hang out together, says Mountain Apple’s Goscina, who notes there have been some survivors among the independents.

Tim Wolf, GM/VP, of three-unit Jelly’s, says that the company has two large stores, each about 10,000 square feet, which carry all kinds of music and have 50% of the volume coming from the used sections. Those stores also carry books, comics and cards. Jelly’s actually has a separate bookstore and two comic-book stores, as well. The remaining music store, which takes in 2,000 square feet and just opened in November, is located in a tourist area and features a kitchy look, with bamboo on the counters. It only carries Hawaiian music, stocking about 3,000 titles, as well as books and things like tiki mugs and hula-girl clocks. Wolf says that hapa haole sells strong in that location. “The tourists like it; they seem to think that’s all there is to Hawaiian music.”

Goscina cites Tropical Disc in Kihei on Maui as a strong indie merchant. “You have to appreciate and support a retailer working hard at customer service and surviving,” she says of the store. Gina Deeter, co-owner of the store with her husband, says that times have indeed been tough for local merchants. “In the last four months, two indies have gone out of business on this island,” she states. “As an independent, it’s a tough go out there. Also, we are buying from the one-stops, so we don’t get great pricing like the chains.”

However, Tropical Disc, Deeter says, has held its own against the chains and has been growing. It opened in December 1994 in a 250-square-foot site, expanding to a 1,200-square-foot location in 1996, and growing to 3,000 square feet in January. In addition to music, the store carries musical instruments and stereo equipment. The store stocks all kinds of music but has a “heavy emphasis on local and reggae,” she says, estimating that Hawaiian comprises about half the store’s music business.

The store carries more than 3,000 titles, which sources for this story estimate as the total number of Hawaiian music titles currently available. “We stock things that other people don’t have,” Deeter says. “Nobody is filling the strong need for old-catalog Hawaiian music.”

Moreover, Tropical Disc also has an online store, which only sells Hawaiian music. Deeter says only about 25% of total sales volume at the site is generated by local Hawaiians, with the biggest segment of business coming from the U.S. mainland, and a nice healthy international business.

**MUSIC TO THE MAINLAND’S EARS**

Since the Hawaiian economy is closely tied to the Japanese economy, which has been along over the last few years, Hawaiian music suppliers are more aggressively reaching out to the mainland. In the U.S., there are strongholds of Hawaiian music, as the natives have moved out of the islands to more affordable areas on the mainland.

Continued on page 43
HAWAIIAN MUSIC'S WORLD RANKING

The recaps in this Spotlight are Hawaiian titles culled from Billboard's World Music Albums chart, covering the 12-month period from the April 22, 2000, issue through this year's April 14 issue. Recaps are based on sales data as compiled by SoundScan, with titles receiving credit for units sold for each week they appeared on the chart. Although the World Music Albums chart publishes bi-weekly, SoundScan compiles information on a weekly basis, and data from the unpublished weeks is included in the recap information. The recaps were compiled by Anthony Colomba with assistance from World Music chart manager Marc Zubkin.

Top Hawaiian Artists

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<th>Pos.</th>
<th>ARTIST (No. of Charted Titles) / Imprint/Label</th>
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<tr>
<td>1</td>
<td>THREE PLUS (1) Poi Pounder</td>
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<td>2</td>
<td>TEN FEET (1) Mass Appeal</td>
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<td>3</td>
<td>KEALI'I REICHEL (1) Puna Hele</td>
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<tr>
<td>4</td>
<td>NA LE'EA (1) The Mountain Apple Company</td>
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<tr>
<td>5</td>
<td>ALTE'EA (1) Hawaiian Rock Services</td>
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Top Hawaiian Imprints

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<th>Pos.</th>
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<td>2</td>
<td>POI POUNDER (1)</td>
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<td>MASS APPEAL (1)</td>
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<td>4</td>
<td>PUNA HELE (1)</td>
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<td>5</td>
<td>THE MOUNTAIN APPLE COMPANY (2)</td>
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Top Hawaiian Labels

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<td>2</td>
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<td>PUNA HELE (2)</td>
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<td>5</td>
<td>RCA (2)</td>
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HAWAII LIVE

Continued from page 32

Hawai'i Theatre in downtown Honolulu and Aloha Stadium.
Kahua Ranch, the Waimanalo Polo Field and the Hilton Turtle Bay Golf & Tennis Resort are the venues of choice for rock-festival events on Oahu.

Oahu is still the population center and the island with the largest concert facilities, but the many restaurant and theater and the island with the largest concert facilities, but no longer is it the center of all concert activity. Pearl Jam shunned Oahu entirely when it opened its 1998 tour with two sold-out shows at the Masl Arts & Cultural Center. Oahu has become the state's third largest city, but some of the acts that have skipped Oahu, as well. (The facility includes a state-of-the-art 1,200-seat theater, a 500-seat theater and an outdoor amphitheater with a capacity of about 5,000.)

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RADIO CONSOLIDATION
Continued from page 32

the table that prod some acts to favor them over another. The battle lines have become clear, particularly in the testy area of CD compilations. A number of CD compilations boast hit songs that have never been charted, and some of those compilations are being sold in stores. The battle lines are clear, and some of the compilations are being sold in stores. The battle lines are clear, and some of the compilations are being sold in stores. The battle lines are clear, and some of the compilations are being sold in stores.
you will find a variety of our Hawaiian product there because Navarre has done a great job. The reorder pattern is what makes my boat float. The reorderers are there, and that is what counts."

Borders’ McCue says that Hawaiian music sales in the states have definitely been on the uptick, noting, "You are seeing a lot of Hawaiian albums on the world chart." Also, she points out that when tourists come back home to the mainland, "they call us and special-order it."

McCue says the Borders stores carry a core inventory, mainly traditional. Like others, she says the contemporary Hawaiian pop music doesn’t sell as well on the mainland. She says she is "building the Hawaiian inventory, trying new things to see what works."

Similarly, in the U.S., Musicland carries a decent selection in the stores that are located in areas with a strong Hawaiian presence. For instance, Hall notes there is a "Hawaiian association in Las Vegas, where a lot of the Hawaiian artists perform in the hotels."

In the Tower Records location in Torrance, Calif., Yvonne Stohr, buyer, notes that the store carries about 600 Hawaiian titles. "Hawaiian pop we sell in big numbers, but we sell Hawaiian the board, including traditional and Samoan. She says that, while mostly relocated Hawaiians shop at the store, "they have friends whom they’ve turned on here, so it becomes a community-type thing. We have Hawaiian festivals and cultural events around here, which fuel sales of the music, especially in the summer."

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Featuring

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Amy Hanaiali'i Gilliom
Keali'i Reichel
Robi Kahakalau
Henry Kapono
Barry Flanagan
Kalapana
Colón
Fiji
And Special Guests

worked with Baywatch Hawai'i (on a soundtrack CD) and John Iervolino's Pure Hawaiian compilation," says Tony Hugar, studio owner. Hugar earlier acquired the Sounds of Hawaii's, a studio that dates back to 1963, an older downtown facility with a vast history and clientele, such as the late Hawaiian sensation Gabby Pahinui. The older facility caters to a clientele that doesn't require high-tech tools.

"We have four rooms and three locations, so you can get top-notch or something less expensive," said Hugar. "Of course, you can do quality things with modest equipment, or bad things with great equipment; the point is, we have better equipment that can squeeze more out of a talented performer." Besides recording projects, Audio Resources' business is about 20% film and TV work. "When Pearl Harbor was filming in town, we did a couple of things with the actors," says Hugar.

Some time residents Kris Kristofferson and Richard Chamberlain also have been aboard, along with earlier series such as One West Waikiki, Birds of Paradise and Fantasy Island.

Rick and Donna Keefer at Sea-West have recorded a string of local hits over the past two decades while embracing a stream of out-of-town projects. The Keefer's have launched their own label, Hilo Nii Records, with a May debut by a duo named Pablo Kulcha & Justice Moon. Other Sea-West projects include film dialogue with actors Keith Carradine and Jason Scott Lee, a Japanese World Beat act named UNi No Sachi, sound and dialogue work for a PBS special on Hawaiian hula and sound work with Caroll Spinney a.k.a. Big Bird of Sesame Street. Among the Hawaiian clients are Moemoea, Mix Jah and Pua'aua.

Charles Michael Brotman's Lava Tracks Recording Studio has a clientele of contemporary Hawaiian, acoustic instrumental, new-age and jazz artists. The plant, designed by Chris Pelonis of Pelonis Sound and Acoustics, provides an environment suitable for classical and acoustic guitar work, with an additional room for other instruments and vocals. Brotman, a guitarist and composer, has launched, with his sister Jody Brotman, Palm Records, their top artist is Kohala, an acoustic guitar trio residing on the Big Island and poised to conquer Japan through a licensing agreement with Coronetworks Inc. in Tokyo.

There are other active Hawaiian studios: Ken Makuakane's K&M Studio in Kaka'ako, Andy Kimura Productions, originating from Kimura's Hawaiian Records; Kit Ebersbach's Pacific Music Productions, in downtown Honolulu; Pierre Grill's Rendez-Vous Recording, a bed room operation; Tracey Teraoka's Kamehameha-based Four Strong Ukulele Studio, which produced the big local act Pure Heart (now Colón); and the Mountain Apple Company's facilities in a secluded home in the Waimanalo Range. ■
THE RETURN OF PUYA. Latin hard rock band Puya may have a Heatseekers chart breakthrough with its new album, Union, due June 12 on RCA Records. The band’s previous album, 1999’s Fundamento!, was a hit on the Latin Pop chart (peaking at No. 13) and The Billboard Latin 50 (No. 25) but didn’t quite break into the Heatseekers top 50.

Since then, Puya has embarked on some high-profile tours (Ozzfest and Snocore) and garnered industry honors, including

last year’s Billboard Latin Music Award for rock/fusion album of the year. According to guitarist Ramon Ortiz, Puya’s Union album is "heavier and more in-your-face" than the band’s 1998 Elemtal El Vin. Hinge performs Thursday (10) in Minneapolis.

Ravina RAVIES: World heat/dance music artist Ravin is making inroads with the double-CD compilation Buddha Bar III (Musicares Records). The album includes tracks from noted world heat artists Tulku, Ekova, Anna Vissi, Deepak Ram, Gotan Project, Nacho Sotomayor, and Yorgos Kazantzis. According to SoundScan, Buddha Bar III is currently experiencing its best sales in the Middle Atlantic region, where the album is building under that regional chart.

Through the Looking Glass. Pop singer/songwriter Binocula says that much of the music on his self-titled debut album (due May 22 on Maverick Records) is the artist’s "talking to another part of myself." Binocula recorded the album in his New York apartment, and he says his music is "for everybody."

KRYSTAL CLEAR: Pop singer Krystal is sure to get attention for her connection to Backstreet Boys. The singer was given a career boost by Backstreet Boy Kevin Richardson, along with Backstreet Boys producer Jonathan "Mookie" Morant.

Krystal’s debut album, Me and My磷酸, is set for a June 5 release on KRRNA/Interscope Records. KRRNA/Interscope is the record label imprint of Backstreet Boys and their management company, the Firm. The first single from the album, "Superstar," is to be released on June 8 in Orlando, Fla.

THE RETURN OF PUYA. Latin hard rock band Puya may have a Heatseekers chart breakthrough with its new album, Union, due June 12 on RCA Records. The band’s previous album, 1999’s Fundamento!, was a hit on the Latin Pop chart (peaking at No. 13) and The Billboard Latin 50 (No. 25) but didn’t quite break into the Heatseekers top 50.

Since then, Puya has embarked on some high-profile tours (Ozzfest and Snocore) and garnered industry honors, including...
...and hippie, atmosphere, and attitude, and spirit. Let's try "Little Painter" which has already gained ample attention from its inclusion in a Tommy Hilfiger ad campaign. Both the rock'n'roll and hip atmosphere and hip-hop. The beautiful "So Have I For You" as an uplifting tour de force. The heavily influenced title track finds Costa shakin' her shenanigans down to Funkytown for a disco revival. While Costa can't quite rock, she also knows how to show up, and the emotion-filled ballads as "Nothing" and "Push 'n' Pull" which is also featured on the Blown soundtrack...RH

**FIRSTY MacCoy**

*ITALIAN BROADWAY*. **PRODUCER:** Kirsty MacCoy, Pete Glenister, and Dave Ruffy

Kirsty MacCoy was removed from her chart-topping singles—including "Walking Down Main Street" for "The Best of Tigers" (improved by Tracey Ullman)—British chanteuse / songwriter Kirsty MacCoy was also celebrated for her collaboration with the Pogues, the Smiths, and Talking Heads, among others. Her sharp-witted and emotionally resonant English sensibilities were revered. Italian Broadway is to mark, a brilliant new chapter in the artist's illustrious 25-year career. Sadly, the singer's life was cut short last year, following a tragic speedboat accident off the coast of Comwell, Mexico. Kirsty's much-anticipated final recording is a triumphal collection that reveals in sumptuous pop songs laced with a joyful hybrid of Cuban and Brazilian rhythms. Sparkling and powerful, *Italian Broadway* contains some of the artist's most vibrant work in years, including the electro-textures of "Mambo de la Luna," the sexy, sardonic "Ten Faces," the languid "Autumn in Rome," and the buoyant, playful "Us Americans." In the end, *Italian Broadway* is a stunning testament to MacCoy's powerful songwriting and passion for Latin culture.

**TOULOUSE**

*NEW POINTS NEW LINES*. **PRODUCER:** Dave Alvin

**GISELLE RECORDS**

On *New Points New Lines*, Toulouse creates an almost nocturnal blend of new wave, dream pop, and lo-fi indie rock that sounds like a joint collaboration between Tom Tom Club, Hüsker Dü, and the Cocteau Twins as produced by Seabahud's Lou Barlow. Guitarists jangle, vocals from time to time (Adrian Pujol and singer Sarah Rentz Oxford through the mix, and Christopher Moisan provides Atria-era synth flourishes. Highlights include "Commuter Maquette," which is infused with a post-disco, 80`s flavor. "Broad and Main," a gorgeous shoe-gaze ballad; and the soaring "Theater of New Situations," a left-of-framed track in which she seemingly channels Kate Pierson of the B-52s. Most of the work here is a case of style over substance—including the Euro sensibilities of an outfit that originated in Chicago—but with its uniquely cool charm, Toulouse is hard to resist. Contact 612-730-4114.—**HB**

**MANIC STREET PREACHERS**

*ATOMIC LUXE*. **PRODUCER:** Dave Evans & Greg Black

**V2 RECORDS**

B Nitrogen heroes Manic Street Preachers continue their formula of punk-meets-thunderous rock on an effort that sees its best moment too often offset by heavy-handed "message" songs and a brutally long playing time. The track names alone—"Dead Martyrs," "My Guernica," and "Freedom of Speech Won't Feed My Children!"—signal that it's a meeting of the Junior Leaguers, this party may not be for everyone. Yet, the thing is thick in some places—go directly to "Baby Elian" (that's right, an ode to the human hot button in the Cuban community, Elian González)—that even Ron would blush. But that's not to say the Manic Street Preachers can't write good songs. The Brian Wilson-esque "So Why So Sad" and the soulful folk rocker "Let Everybody Know" is a protest song, singer Paul Robeson, soar with pop appeal while "Watchin' Blues" has an enjoyable slinky hook. If only there were more moments like these.—**BG**

**R&B/HIP-HOP**

**THADEUS HOGARTH**

Trying to Believe

**PRODUCER:** Thaddeus Hogarth

**SPINNING RECORDS/FONT PUNK ENTERTAINMENT**

Music junkies may remember Thaddeus Hogarth, a sometime member of the 80s band The Screaming Jets and the 90s supergroup Graceland, for his production work on the 2001 release of the new album by his former band, the Screaming Jets, which was released on the Warner Bros. label. But what is Hogarth doing now? Well, he's produced a new solo album, 1999's *Like a Zombie*, which features Hogarthrapping, but also a touch of hip-hop, which is certainly a departure from his previous work. Hogarth is well known for his production work on the hit single "Like a Zombie," which was originally released in 1999. "Like a Zombie" is a great example of Hogarth's ability to work with other genres. The track is a hip-hop / rock hybrid, and it features a strong production quality and a catchy hook. The song has been well received by fans of both hip-hop and rock, and it has helped to establish Hogarth as a respected producer in the music industry. Overall, "Like a Zombie" is an impressive track that showcases Hogarth's versatility and ability to work with different styles of music. It is a testament to his creativity and talent, and it is sure to be a hit with fans of both hip-hop and rock.
(Continued from preceding page) and producing. Unearthings of memories of such "doings" as War and Starve Wonder, Hogarth turns back in the guitar-roots set whose ambitious embrace of reggae and soul popularized the Snoop Dogg's sound. He leaves the listener wondering exactly where he's headed. But when everything clicks, as it does on the jazzy-up "Back Street," the sweet harmonies-intros and the playful "I Don't Know Why I Laugh," even more, Hogarth. Contact: 617-420-2377 —GM

MONTGOMERY GENTRY

Carrying On
PRODUCER: Joe Scalise
Columbia
Just a fresh new sound that allows Montgomery Gentry to burst onto the country airwaves in 1999 with Titus & Sookie and an unabashedly commercial, up-tempo country rock sound. Cowritten by Montgomery, this is a good album and well worth a listen. —GM

WORLD MUSIC

PERU NEGRO

Sure Thing
PRODUCER: Jamie Robinson
Times Square Records 9013
Surely, it is the only real option for those new to Peruvian music. The band's work is done, and it is set in stone. —GM

CONTEMPORARY MUSIC

SONGFLY

Sould River
PRODUCERS: Jason Hallberg and Omany Olorenge
The overall vibe of the album's songs is high-energy and groovy. —GM

Gospel

Blessed are the Heart
PRODUCERS: Cynthia Liggins Thomas, Herb Proctor, and Michael Robinson
The album is a well-crafted spiritual journey. —GM

Blues

MARCA BALL
Presumed Intact
PRODUCERS: Soke Byramji and Martha Ball
This album is a testament to Marca Ball's ability to leave his listeners wanting more. —GM

NEW AGE

GREEN ISAC

Groundshaker
PRODUCER: Green Isac
Spotted Pecore SPM 1301
The album is a beautiful mix of electronic sounds and natural, organic elements. —GM

CLASSICAL

RAVEL: Mélodies
François Le Roux, baritone; Pascal Rogé, piano
Weiss Music
Le Chant du Monde 2791131
This album is a masterpiece. The Ravel is beautifully performed, with each voice perfectly tuned. —GM

Jazz

GARY BLACKMAN

Gin and Tonic
PRODUCER: Garry Blackman
A直

BOOKS
Send review copies of books pertaining to arts or the music industry to Bradley Bamberg, Billboard, 770 Broadway, New York, N.Y. 10003.
**New & Noteworthy**

- **Shady Freckle Girl** (4.4/5)
  - Producers: Sharrington, R. Ducot, M. Pizana, B. Moore
  - Reviewer: Chuck Taylor

Shady is currently enjoying oh so many piedpiper-at-radio where essentially he can do no wrong. With two No. 1 singles-"It Was Me" and "Angel"—plus the six-times platinum Hot Shot under his belt, it’s obvious that a widespread demographic has more warmed to the sound of his playful hip-hop-inflected reggae/rap.

- **Mandy Moore In My Pocket** (3.4/5)
  - Producers: Emilia Esteban E., Randall M. Barbosa
  - Reviewer: Chuck Taylor

In this really the same girl that fed us the ultra-pretty "Candy" less than two years ago? Well, baby’s all grown up. Weary, the launch single from teen queen Mandy Moore’s upcoming sophomore album dances out a retooled sound that successfully distances the talented songstress from the upbeat pop/jump movement, which producers have all but abandoned. Co-produced by Emilio Esteban E., “In My Pocket” is an aggressive, funky party anthem that fuses subtle Latin infusions with Egyptian-flavored rhythms—this one surely sounds like nothing standard pop fare.

**Spotlight**

- **David Gray**
  - Producers: David Gray, Gary Whitta, N. Frisant
  - Reviewer: Chuck Taylor

*Please Forgive Me* relies on a delicate mix of naivety and beauty to deliver one of the finest cuts from David Gray’s acclaimed—and now platinum—White Ladder album. The follow-up to his American breakthrough single, “Babylove,” this musical love letter is alternately charming and inspiring. The melodies track starts somberly, building upon the pitter-patter of an almost trip-hop beat, as Gray declares his need to win over a cool-girl love: “Feels like thinking running through my veins every time I look at you.” As the song builds and eventually tails off, we’re led to believe that his mission is successful—Gray bares his soul in the process. Full of courage, shame, and heartache, “Please Forgive Me” is a serious observation on relationships, but essentially an apology to his babylove. And because of that, it may come across as too heavy for mainstream listeners. Let’s hope, though, that the song will sustain the momentum of this artist’s journey.—**WO**

**SmartBrowt Breathe** (2.4/5)
- Producers: W. Harker, S. Bentley
- Reviewers: W. Larran, S. Bentley
- Publishers: Cil 4 Songs, ASCAP; administered by Universal Songs of PolyGram (International)
- Label: Frizzell M, 1010 (CD promo)

Washington, D.C.-based SmartBrowt came together when four strangers found themselves behind a keyboard and decided to form a band. Not that this really matters, but it’s a fun story, which is why I imagine people will embrace the fresh cover of Faith Hill’s recent smash “Breathe.” The rock quartet turns up the volume and gives a fun and fly through the cheeky cover. Singing songs is a time-honored punk rock practice, and “Breathe” brings back memories of fellow rockers New Found Glory’s collection of covers from sappy soundtrack tunes. This track will undoubtedly get the band plenty of attention, although its long-term viability could suffer if it gets pegged. Either way, this one’s winner, and it has already gotten spins on ZIPL as a top-requested song at major-market pop radio, including stations in Washington, D.C., and New York.—**EA**

**R & B**
- **The Product**
  - Featuring Wyclif Jean
  - Producers: C. David, M. Hill
- Reviewers: W. Amber, J. Dusk, M. Moore-Hugh
- Publishers: Huyan Zwingli, Publishing/Sony ATV/Producers
- Label: Epic Records, 7871 (CD promo)

When a new artist makes its first impression on the music world by teaming with a music legend like Carlos Santana, you can bet it’s going to garner some attention—especially when that collaboration spends 10 weeks atop The Billboard Hot 100. The Long Island, N.Y.-based Product G & Bego hope to follow up on their massive success of “Maria Maria” with “Cluck Cluck,” a single whose horror is about getting the baby go-go-licious vibe just right for this time. Money Honey and Sirene combine hip-hop-inflected lyrics with soulful tunes, and it appears they’ve really hit the “ghitos & blues. With production courtesy of Wyclef Jean (with whom the Product have previously teamed), and his producing partner Jerry “Wonder” Duplessis, the guitar-heavy “Cluck Cluck” should easily find a home at radio. In addition to being the first single from the group’s Ye很多朋友 Deb records, the number also gets to the band as the lead single from the forthcoming soundtrack to Eddie Murphy’s Do, Doolittle 2.—**RH**

**Rock Tracks**
- **Staind**
  - Producers: J. Amon, H. Vranesh
- Reviewers: C. Cheyney, L. Misch, A. Miske, ASCAP
- Label: Wind-up, 77012 (CD promo)

Modern metal champion Staind follows its platinum debut, Dysfunction, with Bottle It In, the group’s fourth album. As lead singer Aaron Lewis continues to ride high on the rock charts with “Outside,” a live acoustic duet in the group’s new EP, “King Hit: Fred Durst, Staind is set to make a bigger mark this time around.

The first single, the down-tempo rocker “It’s Been Awhile,” may be the group’s greatest split yet. Lewis and company handle the metal ballad well here, polished into a punch of the kind in the cut. Once the boy-land craze waves, modern rock may very well be bested by the group. (In the mix tracks from Lifehouse and Creed have recently fared well at top 40, and “Outside” is a good sign to expect crossover action from this track.—**EA**

**Smooth Jazz**
- **Gerald Albright**
  - Producers: J. Vines
- Reviewers: C. Cheyney, L. Misch, A. Miske, ASCAP
- Label: Wind-up, 77012 (CD promo)

“Winegirl” was the title track of Grover Washington Jr.’s best-known album, which he won a Grammy and signed his signature hit, “Just The Two Of Us.” Following his soulful death in ’98, Q Newcomer Midem scored some of the contemporary jazz world’s best-known figures to pay tribute to the saxophonist on To Grover With Love, released April 17. This first single features Gerald Albright on alto sax for a breezy retake of the well-known, highly melodic track. This version of “Winegirl,” nearly trimmed by more than a minute for radio, should find instant appeal at smooth jazz stations. (In the mix: Wind-up, 77012 (CD promo))

**Newsmaker Featuring Kool & The Gang**
- Producers: Rockwell
- Reviewers: D. Red, D. Bowman
- Publishers: Red Island
- Label: Wind-up, 77012 (CD promo)

Nobody knows how to get a party started quite like Redman. His resume is filled with club anthems like “Tonight’s the Night,” “Jump,” “Let Me Get Dirty,” the lead single from his upcoming Def Jem set, contains in that five-spired intro. Another thing that Redman has never been is the most lyrical villi, his witty one-liners and ad lib more than compensate for his occasional lack of conscious flow. The template remains the same this time around. A party/enthusiast DJ Kool joining the track is intriguing feedback for ad lib: Flavor that the track is the essence of the bass-intensive, R&B beat, but its catchy sound will fit right into the mix-show format. Although this single is no different from any of Redman’s previous works, this tried-and-true formula seems to have scored again.—**RH**
Janet Makes Sales, Financial History; Angie Stone Polishes Her ‘Mahogany Soul’

MAKING HISTORY: On the heels of notching the best first-week sales in her career for her new album, Janet is also making history on the financial front. Also known as the Mahogany Soul, La Stone has established the production services of Raphael Saadiq, Warryn Campbell, Ali Shaheed Muhammad, Prince (duetting with Stone on “U Make My Sun Shine”), Gerald Levert, Chucky Thompson, Mike City, and Ruffin Buaq. The set is due in mid-August.

Restless rapper Warren G has signed on Universal Records’ dotted line. The Los Angeles-based rapper has lined up an all-star guest contingent: George Clinton, Snoop Dogg, Dr. Dre, Kurnip, and others. The production team includes Dr. Dre, Scott Storch, Bong x-actly, and Jason “Jay E” Epperson. Warren G’s past with Universal does not include G-Funk label, the BMI distributed joint venture with a Beat Club album of Fruit. The Black Album of Fruit disc is the first major label release on the label.

HONOR BOUND: Congrats to Etiopia Entertainment chairman/CEO Sylvia Rhone, who was one of five honorees at the 10th annual Celebration of the Creative Spirit held by the Black Film, Television, Radio, and Recording Industry Alliance at New York’s Waldorf-Astoria. Congratulations also to Prince, who received a lifetime achievement award at the recent Black College Radio Conference in Atlanta.

CONDOLENCES: Best known for creating and producing one of the Broadway musical Lefan Hare, the Lady and Her Senior, Sherman Brooks Sneed was also a singer (as a member of the Belafonte Folk Singers, named after Harry Belafonte), actor (the stage version of Carmen Jones), and personal manager: Sneed, 80, died April 19 of a heart attack.

INcredible Rereleases Debut Album From Finnish Beat Trio Pepe Deluxe

BY CHUCKY THOMAS

LONDON—It’s been four years since producer/programmer James Spectrum (a.k.a. Jan Sall) joined Ja.Jazz and Ja.Slow (a four-time Finnish DMG mixing champion and A&R head at EMI Finland) to form Finnish beat group Pepe Deluxe. And in that time, the trio has become one of Finland’s most promising exports.

Currently signed to the Vibe Records label on the Vibe label, the duo has inked a licensing deal with Sony’s INCredible imprint (covering the world outside of North America) for its debut album, Super Sound.

Having recently wrapped a series of North American live dates, the band is already at work on its second album as it awaits the May 14 release of Super Sound. Originally issued in 1996 on the British, England-based Cachalot Records, Super Sound is best described as a hip-hop and soul music soul journey. Lead single “Before You Leave” (effectively a retitled version of the group’s first single release, 1995’s “Woman in Blue”) was released April 30 and accompanied Levit’s recent debut album. The second album will mix and match genres, with Pepe Deluxe enlisting musicians from Japan, Cuba, North Africa, Sweden, and the U.K. Spectrum says, “I already know the second album is going to be weird.”

The threesome met when Slow was approached by San Francisco hip-hop label Pepe Deluxe to record a track. Possessing limited studio experience, Slow sought in Ja.Jazz and Spectrum to help. The result, “Call Me Goldfinger,” was featured as a single from the band’s debut album, “The DJ Volume II compilation.”

Deriving its name from a Pepe Santana (exponent of Andean music) record in Spectrum’s collection of obscure ‘60s albums, Pepe Deluxe went on to sign with an independent record label, Ice. Their first album, “Three Times a Player,” was released on the label’s own Tiger label. However, only 50 of the 200 copies pressed were sold. But lingering British music media buzz led to various label offers. The independent Cachalot eventually entered the trio.

“Good Expectations,” its first single, which appeared on the acclaimed Spectrum compilation “Straight out of Cal Letter,” followed by “Woman in Blue.” A combination of unclean samples and an impressive remix was featured in “Before You Leave.” Spectrum affords the record’s cult status.

“People have been selling copies of that remix for 100 pounds (€143),” Spectrum says, laughing. “That’s how much you get for bootlegging. That’s incredible.”

Catching Up. When singer John Stephens, right, performed a recent showcase at Martin’s Restaurant in New York, Jeff Townes (aka DJ Jazzy Jeff) of A Touch of Jazz Productions stopped backstage for a chat. Stephens, a client of Coax Management, is currently playing a full schedule of club dates.

Silk Returns With Another ‘Session’

The Trendsetting Fivesome Drops Its Fourth Album On Elektra

BY ALIYA KING

NEW YORK—It’s been almost a decade since Atlanta-based quintet Silk stormed the music world with its 1992 chart-topping debut album, Love Control, which it followed in 1995, ’96, and ’97 with The Touch and the 1999 release of its fourth Elektra album, Love Session, consistency remains the fivesome’s byword.

Richard Nash, Elektra’s senior VP of promotion, believes Silk’s devotion to its sound is what keeps it relevant. “They don’t try to follow the latest trends,” says Nash. “They’ve held their own in the R&B/hip-hop market that followed. A lot of what we now hear from R&B groups began when Silk released [1992’s] ‘Freak Me.’

Indeed, the raucously signature style of Silk—comprising Garry “Big G” Glenn, Gary “Lil G” Jenkins, Johnathan “John John” Rasboro (aka “Freaky Man”), Timothy “Timzo” Cameron, and Jimmy Gates Jr.—did spawn imitators. But, unlike Silk, many of those male groups are no longer recording.

And while the 13-track Love Session, produced by Deele, shows the band has matured musically and lyrically, Silk still sticks with what it does best: power ballads and midtempo love songs. The group co-wrote and co-produced most of the songs on the album, which is published under SMG (BMI). “We give our fans exactly what they want,” says Glenn.

Nash says, “The platinum success of the label’s flagship [1996’s] Tonight, Silk has been able to maintain and also develop new fans in the younger female demographic.” He believes that it’s because the group is more than just the sum of its parts. “Most groups today have just one main vocalist. But all the Silk members are incredible vocalists.”

Glenn says the group’s vocal dexterity is apparent on the new album. “We recorded a remake of (Continued on page 51)
100 years of music
100 YEARS OF MUSIC

The list of artists who've recorded for RCA Records during its first century is long and distinguished. Throughout this special supplement, Chart Beat editor Fred Bronson offers profiles of many of those artists and their contributions to popular music.

ALABAMA

Country music belonged to solo artists, and duos, until Alabama came along and became the most successful country band of all time.

The group can trace its origins to the musical interests of two first cousins, Randy Owen and Teddy Gentry. They grew up near each other on Lookout Mountain in Alabama. They sang together in church and both learned to play guitar. While in high school, they formed a band, Young Country, with another cousin, Jeff Cook. After college, they changed the name of the group to Wildcountry, working day jobs and playing gigs at night. In 1973, they decided to earn their living playing music. In 1977, they signed to the GRT label and changed their name once more, to Alabama. The single “I Wanna Be With You Tonight” marked their first appearance on a Billboard chart. But their label went bankrupt, and it took two years to buy out their contract. Drummer Mark Herndon joined the group in 1979, the same year they signed with MDJ Records. Two more singles charted, and Alabama performed at the New Faces show at a 1980 country-radio convention. That's where Joe Galante of RCA saw them and signed them to the label. The first RCA single, “Tennessee River,” shot to No. 1 and was the first of an amazing streak of 21 consecutive No. 1 hits (excepting a Christmas release). Another streak of six No. 1 titles followed, then five more, for a total of 32 chart-toppers, more than any other country group in history.

By the time 2001 rolled around, Alabama had sold more than 65 million records, further solidifying its reputation as the top country band of all time.

EDDY ARNOLD

Eddy Arnold has so many achievements, it's difficult to know which one to mention first. He is listed as the No. 1 artist of all time in Joel Whitburn's Top Country Singles. His 1948 recording of “Bouquet of Roses” was on the chart for 54 weeks, a longevity record he still holds. With the exception of a Christmas song, every single that charted from his debut in 1945 to 1956 made the top 10. He was the first country artist to appear at Carnegie Hall and to have his own TV series. No wonder they call him the Ambassador of Country Music.

(Continued on page 58.)

From Nipper to DMB, a History
Emile Berliner built a gramophone machine in 1887 and invented the flat, laterally recorded disc, as opposed to the cylinder phonograph of Thomas Edison. Eldridge R. Johnson designed the first spring-driven gramophone, and, in 1901—with Berliner's blessing—incorporated the Victor Talking Machine Company of Camden, N.J. Berliner sold the European rights to his invention to a group of English investors, who formed the Gramophone Company in 1898.

While visiting London, Berliner saw a painting by Francis Barraud titled "His Master's Voice." It depicted Barrad's fox terrier, Nipper, listening to a phonograph machine. The Gramophone Company had purchased the painting and its copyright for £100, and Berliner asked permission to use the painting as a trademark in the U.S., but could not have foreseen that the image of Nipper would become one of the most recognized trademarks in the world.

In March 1902, the first international A&R executive was made, even if the participants didn't think in those terms. The Gramophone Company sent Fred Gaisberg to Milan to scout out a 27-year-old opera star. Gaisberg was impressed with tenor Enrico Caruso and signed him at the exorbitant rate of £100 for 10 recordings. On April 11, Caruso made his debut at the La Scala Opera House to record his 10 songs. His deal convinced other well-known artists to make similar business arrangements and become recording artists, allowing their voices to span the globe.

The Victor company had the first million-selling record, "Vesti la Giubba" from Puccini, recorded by Caruso and released in 1904.

SOLD TO SARNOFF
On April 30, 1903, the first domestic recording on the classical Red Seal label was made—"Caro Mio Ben" by Australian star Ada Crossley. Victor also recorded every U.S. president, from Theodore Roosevelt to Warren G. Harding. Billy Murray and Ada Jones, two of the most pop-

(Continued on page 58)
A HISTORY
(Continued from page 57)

ular vocalists of the first quarter of the 20th century, recorded for Victor. The label also issued recordings of Broadway musicals, dance bands, marching bands and jazz.

Eldridge Johnson sold his company to a banking firm on Dec. 7, 1926. On Jan. 4, 1929, the bankers resold Victor to the Radio Corporation of America, the company founded by David Sarnoff. For one year, the company was known as the Radio-Victor Corporation of America. On Jan. 1, 1930, the company’s name was changed to the RCA Victor Company, Inc.

Record sales dropped dramatically after the Wall Street crash in October 1929, and the factory in Camden was converted to manufacture radios (plans are now being made to honor the city with SoundWave, the International Museum of Recorded Sound). “It looked like records were going out of style altogether—the 1930 catalog was a tiny little thing,” explains Chuck Crumpacker, a music historian who joined RCA in 1955. “The Depression made people return to records that they couldn’t afford to go to movies or plays or shows. They could buy a 35- or 50-cent record. And, by the mid-to-late 30s, music fans were really beginning to enjoy listening to records for a change. That’s why RCA Victor survived the Depression were artists like Benny Goodman, Glenn Miller, Tommy Dorsey and Fats Waller.

From Thomas Middlehoff, Chairman/CEO, Bertelsmann AG

Congratulations, and all the best on RCA’s 100th Anniversary! I am truly proud that this fascinating magnet for creative talents, rich in tradition and history, has found its permanent home here at Bertelsmann. To us, RCA is much more than just a record label among many: The acquisition of RCA Records from General Electric in 1986 marked the birth of the Bertelsmann Music Group (BMG), with its core labels RCA, Arista and Ariola. RCA brought with it a rich legacy of musical history and one of the largest repositories of American music. Today, RCA is home to all music genres—rock and pop, world music, jazz, traditional and nontraditional classical, Broadway and soundtracks. In tomorrow’s digital world of downloading, streaming and file-sharing, RCA will continue to uphold its successful business philosophy; taking on quality—not quantity—of artists and releases; and commitment to a high degree of passion, effort and creativity for each and every project. Over the past 15 years, RCA has proven to be a veritable fountain of youth for Bertelsmann!

BILLY SALUTE

www.americanradiohistory.com

hes become the lead singer for Pee Wee King’s band and then a solo artist with the Grand Ole Opry. In 1948, he signed with a manager—Col. Tom Parker, who would later manage the career of Elvis Presley. Arnold matured from hishillbillies beginnings and caused some controversy in the country-music community in 1955, when he recorded some pop arrangements in New York with the Hugo Winterhalter Orchestra.

A change of managers in 1956, to Jerry Purcell, preceded his biggest pop hit, a version of “Make the World Go Away” that peaked at No. 6 on the Hot 100. Arnold was still charting in 2000, when his duet with LeAnn Rimes on “Cattie Call” (originally the B-side of his first chart entry in 1945) appeared on the Hot Country Singles Sales chart, making him one of the few artists to chart in seven different decades.

HARRY BELAFonte
He may be best known for his top-five single from 1957, “Banana Boat (Day-O),” but Harry Belafonte is much more than just the “King of Calypso,” a title he earned from that hit, as well as songs like “Jamaica Farewell” and “Mary’s Boy Child.”

Born in Harlem to parents from Jamaica and the West Indies, Harold George Belafonte spent part of his childhood in Jamaica. After returning to the U.S., he served in the Navy and joined the American Negro Thea ter Workshop. A gig performing songs from the West Indies at a Greenwich Village club led to a starring role in the film Carmen Jones and a deal with RCA. He continued to act in films and record many albums, including the 1955 LP Calypso heading the Billboard album chart for 31 weeks. In 1960 and 1961, Belafonte at Carnegie Hall and Belafonte Returns to Carnegie Hall both peaked at No. 1.

Belafonte’s support of black culture and civil as well as human rights was perhaps best demonstrated in 1965 when he initiated the idea that led to the recording of “We Are the World.” Manager Ken Kragen acknowledged that it all started with a phone call from Belafonte. The artist suggested staging a concert with black performers to raise money for Africa, which led Kragen to suggest the CSAT for Africa recording.

CLINT BLACK
Clint Black’s father loved country music. His four sons loved it, too, but it was the youngest son, Clint, whose passion was so strong that he stole a harmonica from one of his brothers so he could teach himself to play. At 15, he took up the guitar and loved the music so much he dropped out of high school to play in a band with his brother Kevin. It didn’t take Clint long to go out on his own. He met guitar player Hayden Nicholas, who had a studio in his home. They wrote songs together and recorded demos, and it was one such tape that Black played for Joe Galante in RCA’s Nashville office.

Black made an auspicious label debut—his first four singles all topped the Billboard chart, as did his first two albums. “Killin’ Time” and “Put Yourself in My Shoes.” His instant successes made him one of the founders and leaders of the “new country” movement. He joined the Grand Ole Opry in 1991, the same year he married actress Lisa Hartman. His successful “Black and Wy” tour with Wynonna in 1995

(Checked on page 6a)

CHET ATKINS’ CONTRIBUTIONS
By the end of World War II, the popularity of big bands began to wane in favor of crooners like Frank Sinatra and Dinah Shore, who were signed to Columbia. By the time Crumpacker became the manager of country and western promotion for RCA, the label had a strong artist roster that included Eddie Arnold, Hank Snow and Chet Atkins.

Atkins had already earned some fame as a guitarist when he joined RCA in 1947. Although he recorded more than 70 singles for the label, he was much more than an artist. He had many different positions with the company, including session musician and studio manager, eventually running all of RCA’s operations in Nashville. His piano-and-guitar- oriented recordings, accompanied by strings and backing vocals, became the foundation of the “Nashville sound.”

RCA was dominant in the pop department, too, with Perry Como being the standard-bearer for that artist category. The label’s first single was “Goodbye, Sue.” He had eight No. 1 singles between 1945 and 1954, and another, “Round and Round,” in ’55. A year later, Como recorded the first gold record ever awarded to a single by the RIAA, for “Catch a Falling Star.” “Joe Carlton [head of the pop A&R department] favored Como with the very best songs that came in,” says Crumpacker.

PRESELY ARRIVES
RCA was an early entrant in the rhythm and blues field. Arthur “Big Boy” Crudup appeared on the R&B charts with singles issued on the Bluebird subsidiary in 1945. He later wrote “That’s Alright Mama” and was cited by Elvis Presley as being a major influence. Another subsidiary label, Groove, specialized in R&B, and in 1951, RCA cut some sides by Little Richard. They were in a big band R&B style and were more blues-oriented than Little Richard’s later Specialty singles.

In 1955, Crumpacker was directly involved in the signing of the artist who would secure RCA’s fortunes for years to come. “I was the first New York home-office person to see and meet Elvis. I brought some of the Sun records back to Steve Sholes, who was head of G&K A&R. He had heard through field reports about this guy. But he had been in the business for a long time and wasn’t falling for anything that might be

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100 years.
A milestone that inspires the entire Bertelsmann family.
Congratulations RCA on your centennial birthday.

From everyone at Bertelsmann
transient, a ‘flash in the pan.’ But a lot of people, including myself, said we didn’t think this was the case. The guy was simply dynamic in front of an audience. And his records were very mesmerizing—the Sun records.” Crumpacker suggested Sholes make an offer to buy Elvis’ contract.

“Which he did—to his credit,” says Crumpacker. “He offered Sam Phillips $25,000 for Presley’s contract. That was, I think, a record for RCA at the time in the country field. The bad news was that Mercury Records came in with a higher offer, and suddenly it looked like we’d lost the ball game. But Sholes persevered—he went back to Phillips and said, ‘$40,000, but that’s it.’ And the deal was made. When I met Elvis at the annual Disc Jockey convention in Nashville in November, he said, ‘Hey, it looks like I’m going to be with you guys.’ In another few days, he was.”

**BELAFONTE AND SEDAKA**

According to Crumpacker, there was resistance from the pop side of the label to push Elvis’ career. “Carlton detected rock music. When he left in ’57 and Sholes took his place, he founded his own label, Carlton, which had nothing but the most old-line pop recordings. Anita Bryant was one of his artists. That was indicative of the way he felt about rock. So everybody felt Elvis would last 15 minutes.” But Elvis wasn’t RCA’s only success story. The label’s pop division continued to flourish in the opening years of the rock era with Kay Starr (signed from Capitol), the Ames Brothers, Harry Belafonte, the Browns, Eddie Fisher and a young songwriter from Brooklyn who joined the label in 1958—Neil Sedaka.

In the 1950s, RCA was at the forefront of another industry trend—the budget line. The label introduced the Camden logo, named for the New Jersey city that was home to its recording facilities and where Enrico Caruso once recorded in a church. Albums were priced at the price of $1.98 and included reissues of product by everyone from Como to Presley. Original recordings were produced for the label as well, which is how the classical series by the Living Strings was created.

**GLOBAL GRASP**

RCA also had great strength internationally. The Radio Corporation of America was a worldwide communications company, and that global presence worked to the record company’s advantage. Where EMI was powerful in the U.K.

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**Famous Firsts**

**OVER A CENTURY, THE LABEL’S HAD MORE THAN ITS SHARE OF ACHIEVEMENTS**

The 100-year history of RCA Records is filled with firsts and bets, and one of the earliest was laying claim to the first million-selling record. “Vesti la Giubba” from Pagliacci, recorded by the great Enrico Caruso, was released in 1904.

Seven years later, the company signed an artist who would become one of the great voices of the 20th century. Al Jolson’s first recording contract was with Victor, and by 1912 he had one of the most popular songs in the country, “That Haunting Melody,” released as Victor 17037.

Broken records a problem? They were for Americans until Aug. 30, 1945, when RCA introduced the first non-breakable records. They could be identified by a new label that first appeared in January 1946. The logo said “RCA Victor,” superseding the Victor and Bluebird labels.

**UNBROKEN RECORDS**

In 1948, the Columbia label introduced the 33 1/3 long playing record. On Jan. 10, 1949, RCA came up with another new format: the 45 rpm single, also known as the seven-inch single, even though it actually measured 6 7/8 inches. The prototype was developed at the recording studios in Camden, N.J., and the records were manufactured on unbreakable vinylite. In 1949, RCA pressed more than 25 million 45s, a number that doubled in 1950. Two years later—on July 31, 1952—the longer version of the 45 was introduced. This “extended play” recording could hold up to eight minutes of sound per side and was nicknamed the “EP.”

The artist who eventually sold more 45s (and EPs, too) for the company than any other artist on the roster was Elvis Presley. In 1956, he set a record by remaining No. 1 for 11 weeks on the Billboard pop singles chart. The two-sided hit “Don’t Be Cruel” / “Hound Dog” held the record for 36 years. Presley was also the first artist to succeed himself at the top of the chart, when “Love Me Tender” followed “Don’t Be Cruel” into pole position.

**1 BILLION SOLD**

In 1958, the RCA certified the first gold single, and RCA collected the very first official gold record, for Perry Como’s “Catch a Falling Star.” MGM had Connie Francis and Decca had Brenda Lee, and, in 1963, RCA introduced its own teen queen, Little Peggy March. Her first single, a cover version of the song “Little Me” from the Broadway show of the same name, didn’t go anywhere, but the follow-up was a different story: “I Will Follow Him” topped the Hot 100, and, as March was only 15 years and one month old, she became the youngest solo female artist to have a No. 1 single on the chart, a record that holds to this day. The death of Elvis Presley on Aug. 16, 1977, lifted his already successful catalog to new heights. But the sales of the Presley catalog didn’t subside after his death. By 1984, RCA had manufactured 1 billion Presley records.

In 1996, a single released on RCA became the most successful international single of the rock era. The Spanish duo Los del Rio had already released 31 albums at home, but it just took one song to make them famous in North America: “Macarena.” The Bayside Boys mix of the track was No. 1 on the Hot 100 for 14 weeks and became one of the most ubiquitous songs of all time.

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**A Conversation With BMG president/CEO Rolf Schmidt-Holtz**

“Tradition means we have a rich history and can move with the music. It gives us the power to advance and try new things. Tradition means power.”

**BY BRIAN GARRITY**

**What is your take on the current state of RCA?**

“RCA is a great brand, with a great tradition that is now back to being a very successful label. That’s because of good management. Looking at a curve, I would say RCA some years ago was on the decline. But today it is on the track up. The restructuring gives us more power and a more powerful team, and I am absolutely confident that RCA will continue to be a very attractive label for artists.

**Where do you see RCA fitting in BMG’s music properties? How do you discern RCA’s identity in comparison to your other labels?**

“I don’t like to compare labels. BMG has the opportunity to have different labels under one roof. Of course, they have different characters. Obviously, L.A. Reid runs the label differently, and that may be, from others’ point of view, more glossy. I’m not saying it is better because it’s glossy. I’m saying it’s different. What you can see is that RCA obviously attracts a strong community of artists who feel best with RCA. You can also see great variety with RCA. So I feel it’s like a rock.

**What is the significance of this anniversary?**

“Having an enormous traditional music [label] within your company means a lot. Being able to celebrate a 100th anniversary is incredible. When do you have the opportunity to celebrate something like this within your company? I’m not saying, “We own this label and we’re proud.” No, I’m proud we own this company. I know it’s not our merit—we haven’t done it for 100 years. But we have RCA now, and we have to foster it because it is an obligation for us. If I buy a fast-food company, I have no obligation to it besides serving good quality food. But I don’t feel I have an obligation to its history. But, with a label like RCA, I have an obligation toward the artists and toward the community. You are not allowed to damage the brand. If you own a house that has been in your family for 100 years, you hope that when you pass it on to your children, they keep it, and that they will pass it on to their children. That’s what I feel when I inherit a label like RCA.

**And RCA is important from a financial perspective.**

“RCA is the centerpiece of our company, and, of course, we have to be successful in business with RCA. Its success is a cornerstone for BMG. And its development is so satisfying that we know it will remain a cornerstone for BMG.

**What’s more challenging—preserving the RCA tradition or building on it moving forward?**

“Moving forward. How to add more; how to make more out of it is the challenge. The tradition is only the base. Our concentration has to focus on the future. I would like to say, when I leave this company one day, that RCA developed wonderful hits.

**How has BMG done thus far with its inheritance of the RCA tradition?**

“We’ve looked at acts like the Dave Matthews Band; it’s wonderful. If you look back over the years, you have Elvis Presley, the king of rock ‘n’ roll, and today you have one of the biggest-selling rock acts in the Dave Matthews Band. So, in the new environment has been carried out. I will not say tradition means being conservative. No. Tradition means we are attractive with a rich history and can move with the music. It gives us the power to advance and try new things and even to fall at times. Tradition means power. ■

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HOUSE OF HITS PRODUCTIONS
There are lots of ways to measure success in the music business, most of them wrapped in numbers. You can count No. 1 artists and chart-topping albums, add up how many albums and songs appear on the charts, stack up gold and platinum certifications or measure the growth of a company’s market share.

Those yardsticks can certainly be used when you size up the inauguration of RCA, an admirable climb that began when Bob Jamieson and Jack Rovner took the label’s helm in 1995. But, if you really want to comprehend how much esteem these managing partners generated by restoring the label to prominence, you need only look at Billboard’s Executive Turntable column. Twice within little more than a half year, both Jamieson and Rovner were promoted.

In June of last year, the label’s team was rewarded with additional billing, when parent company BMG elected to merge its BMG Classics and Windham Hill divisions under RCA’s stewardship. With the creation of the RCA Group, Jamieson, then the label’s president, and executive VP/GM Rovner were given expanded responsibilities.

Soon after the sudden death, in December, of Rudi Gassner, who had been poised to become BMG’s president/CEO, RCA’s braintrust was given even more significant votes of confidence. Gassner’s successor, Rolf Schmidt-Holtz, named Jamieson president/CEO of BMG North America in January. A few weeks later, Rovner assumed the presidency of RCA.

Among the highlights of the Jamieson/Rovner team: the Dave Matthews Band has become one of rock’s biggest attractions; Christina Aguilera and Tyrese launched promising careers; considerable sales from international artists like Natalie Imbruglia, Lou Bega and Los Del Rio, and, oh yes, profits. In 1997, just two years after Jamieson and Rovner arrived, BMG announced the label had posted the highest revenue in its long history, and its best profits since BMG acquired the label 10 years earlier.

Funny thing is, as great as their run has been, when initially approached, neither man had any big desire to manage RCA.

“I turned the job down three times,” recalls Jamieson, who oversaw RCA’s sales division. “I was happy, but I wasn’t getting enough great music out of RCA.”

“I had no intention, frankly, of going back into a label situation, because I had enough challenges going on,” remembers Rovner, who was senior VP of BMG Ventures and marketing for BMG North America when Jamieson enlist ed him.

Strass Zelnick, then freshly installed as CEO of BMG, eventually persuaded Jamieson, who in turn prevailed on Rovner. The two had worked together before, when Jamieson was with CBS Records (now Sony Music) and Rovner was with Columbia. Although international repertoire and a partnership with rap label Loud Records fueled up RCA’s billing in the short term, the real mission that unfolded as these partners assembled their executive team was the building of a record company that patiently focused on artist development. With Jamieson and Rovner setting into their new roles, RCA’s mandate remains unchanged.

You really didn’t want the job, Bob? Jamieson said, “I really don’t want to do it. I’m happy where I am. Why should I think that I can do it? You’ve had some really good music people in that job, and they’ve all failed. It’s not them. It’s got to be the environment.”

“We kept going along. Finally, one day, Strauss got me in a room and said, ‘Look, I really want you to do this. What’s it going to take?’ I said, ‘Well, I don’t do it for money. I’ve never done anything for money and I won’t do it now. If I do this, it’s going to be painful. It’s going to be expensive. It’s gonna take time, and it may not work. The corporation has to support those efforts and understand that it’s not going to happen overnight. This company didn’t get in the toilet in one year. It got in the toilet over 20 years. It’s not gonna come out of the toilet in one year. It’s gonna take three to five years. It’s gonna take three years before you even know if it’s working. If you’ve got cold feet, or if you think I can do it in less time, you’ve got the wrong guy.’

What was the management philosophy and game plan that enabled you to bring the label back?

Rovner: Putting together the best team, the best artists, and putting your head down and just going for it. “Less is more” is our philosophy. We believe that the world is not waiting for music from an unknown band. We’ve got to create enough noise and awareness out there so they’ll want to listen to this new music. Once the record is complete, we spend an enormous amount of time setting up the record and giving the music a chance to get out into the marketplace and find champions. My analogy: It’s like a bottle of fine wine. You open it up, and you want to let it breathe.

Jamieson: We got some success early. One of the big fears I had when Dave [Matthews] started to happen and La Bouche started to happen and “Macarena” started to happen, people started to say, “It’s fixed.” I said, “That’s the worst thing you can say. It’s not fixed. Just because you have some hit records and you look like you’re going in the right direction financially, that doesn’t mean the underbelly of the company is fixed.”

When you got inside this company nobody in this industry would have ever had any idea how rotten the boards were in this ship. They were just rotten to the core. There’s a lot of stuff that had to be sorted out: the systems, the procedures, the reporting lines, so many crazy things that you have to do just to be in a position where you can be competitive. Corporate supported all of that and gave us this opportunity.

I expected that, in three years, we’d start to make a difference. My own projections were that we would start to turn some profit in three. I didn’t necessarily want anyone in corporate to think that, but in my own mind, I had the target that we’d start to make money in three, and we did. We had much greater success earlier than I thought we would, but I don’t think anyone should or can calculate the kind of success we had over the last two years. It wouldn’t have been based on anything. It would have been pure arrogance on our part. We got lucky, and the harder we worked, the luckier we got.

For more than a decade, there have been concerns that radio is more focused on songs than on artists, which creates an environment where it is difficult for consumers to develop a sense of loyalty to an artist. In fact, it appears that a few of the acts who helped you get RCA on track just a few years ago are no longer recording. What challenges do you face, building a company based on artist development in an era when we hear so many pre-fab hits?

Rovner: Certainly, because of the consolidation everywhere in our business—radio, retail, touring, the video outlets, the music business itself and even on the Internet—it has made it much more difficult to create careers. It certainly can happen, and it will happen, but you really have to be much more strategic in your thinking. You have to make sure the entire team is completely focused on putting 100% into that build, and not every artist is going to build that firm base on the first record.

So you have to be patient, and we are in a business where there’s a lot of immediate gratification that has to take place. As long as we stick to our mission, and as long as we know we have the goods, then it will come together. It might not happen on the first record. We weren’t with David Gray throughout the period of his first three releases, but it happened for him, and it’s going to happen in a big, big way on this record.

Dave Matthews, although he’s had multiple platinum records, is truly hitting his stride with this record. I mean, look at the first-week sales, look at sold-out stadiums across the country and, in many markets, multiple dates. And, now...

(Continued on page 64)
TO

Bob, Jack & Everyone at RCA Records

CONGRATULATIONS

AND

Thank You

FOR ALL YOUR SUPPORT

Love

Christina Aguilera
we're just focusing on what we believe is his crossover with the "Space Between." We were already close to 3 million [before we worked] a multi-format [track].

When Dave Matthews Band decided to scrap the album it completed last year and start over with a new producer, they ended up with more time to pull together a marketing plan than they had with its earlier releases. As a result, Every Day sold 733,000 in its first week, the biggest sales week in the band's career. The elements of that album's marketing plan seemed to draw that traffic.

Rovere: When we sit around the table, we don't look at one thing. We look at the big picture, at the album. The band is extremely credible to the radio, certainly what's happening at the retail level, the video channels, press, TV — and we look to create major awareness in each one of those channels. We looked at each one of those channels as bottom feeders. We've got a high activity going on so that, certainly the fan base, but much beyond the fan base, were aware that Dave Matthews had a new record out and that it was a very special record.

As is true of many record companies, many of the employees who work at RCA have previously worked at other labels. To a person, practically everyone I know at RCA thinks this label is unique from the ones where they’ve worked before. I take that: creating such an atmosphere is the job of the A&R people — and I’m very special about it. I think one of the problems in our industry today is that, for the most part, there are publicly traded corporations that are dealing with stockholders who have no sympathy and no concern and really no interest in the music business. They're just looking to make money on their stock. Sometimes, creativity takes longer than expected.

If you get great people, who are passionate about what they do — and we all have the same objective, which is to build something very special, and we’re given support from corporate — we’re given the time and the resources — we can do a very special album.

Rovere: We have a very unique culture here. It is truly a team, and it's not about one person. It is about the team, and it really rings true that you're only as good as your weakest link, that everybody here to think they have a hand on the steering wheel.

Jameson: I think it's important to recognize anybody in the company who, no matter how small or large in the big picture it may appear. It's all important to us because it makes the company work better. If it's worth of doing, it's worth of doing well. If they do it well, then they should be recognized. That recognition may be a "hello" in the morning, a "Thanks a lot" or a quick note to somebody, whatever it might be.

I started, when I got to RCA, what I called the President's Award. It is given to an employee who, in my mind, has made an extraordinary over-and-above contribution to the company. In most cases, its winners have not been your high-profile people — not the person you hear about, not the person you read about. It's somebody who is in the trenches everyday doing his job. [Longtime RCA publicist] Marilyn Lipius, who died of leukemia right after I started at RCA, was my first President's Award winner. And when she passed away, we changed it to the Marilyn Lipius Award.

Since the two of you arrived at RCA, I've noticed that, in product presentations, or anytime one of you mentions an album, that the A&R people who work on that project get prominent mention. Jameson: As an artist, A&R people are out there every day for us, trying to find those special artists who can be successful and help our company. They need to be respected. They are artists in their own way, and they need to be treated as artists in every way. We should be doing it, but if our arm will get tired and he has to retire. An A&R guy doesn't necessarily last forever, so I think it's important that they get the recognition they deserve and the support they need. I didn't want to have a head of A&R, because I wanted to talk directly to the A&R guys myself. I still believe that's the best way to go, and I know Jack does. I think other companies have begun to use that approach. With the A&R guys in the company, you can talk to anybody, but if my ass is on the line to help turn this company around, I want to talk to the guys who are going to find the talent. I want to look you in the eye and hear your vision and feel what you're feeling. Let's do this together, and we can make decisions faster. It's not filtered through anybody, and there's no hidden agenda here. It works well for us.

Through the time that you worked together at RCA, the label truly was run by a partnership. One rarely heard Bob's name without Jack also being mentioned. How would you characterize the chemistry between you?
Thank You

for all your efforts
on our behalf over the years

Dave Matthews Band
More than 20 million people have seen a Cirque du Soleil performance, which has been attended by 50 million people who have been entranced by the unique musical scores that are integral parts of each Cirque production. Cirque du Soleil, the circus that is not a circus, was founded 17 years ago in Quebec, Canada, but is now internationally known through its numerous theatrical productions and concert. The company, Quidam, is currently touring Europe, while Saltimbanco is entralling audiences in Asia. There are four permanent shows in the U.S.: O and Alegria have homes in Las Vegas, Alegria is playing in Biloxi, Miss., and La Nouba is ensconced at the freestanding Cirque du Soleil theatre on the Downtown Disney property in Orlando, Fla. Cirque du Soleil has found a musical home at RCA Victor. The label has released 10 soundtracks: La Nouba, Alegria, Quidam, Cirque du Soleil, Mystere, Mystere Live, Nouvelle Experience, Saltimbanco, O and a collection featuring music from five different productions. When one listens to the unique rhythms of a Cirque du Soleil soundtrack, one is listening to music created by Benoit Dupéré, who left the company since 1987. Along with René Dupéré, he composed the music for Mystere and then wrote the scores for Quidam and the aquatic O. His work earned him a nomination as Best Circus Composer at the Monte Carlo Circus Festival in 1996.

PERRY COMO
He received a lifetime of kidding for being the most relaxed singer in the business, but don't let that fool you. Perry Como was signed to RCA longer than most artists have been active. He first stepped to the label on June 17, 1943, and continued to release albums through the late 1980s. On June 21, 1983, RCA's top executives hosted a dinner for Como at the Rainbow Grill in Rockefeller Center, honoring the artist's 40th year with the label and 50th year in show business. Born the seventh son of a seventh son in Canonsburg, Penn., Como avoided working in the town's coal mines by becoming an apprentice barrel maker. He had his own shop at 14, but gave up the security of $125 a week when he was offered a weekly salary of $28 to sing with Freddy Carbone's band in 1933. With a war on, Como was planning to return to barber work in 1942 when he was offered his own radio show and a chance to sign with RCA. He had a string of No. 1 singles in Billboard, beginning with 1945's "The End of Time." He continued to amass hits in the rock era with songs like "Catch a Falling Star," "Round and Round" and one of Burt Bacharach's first songs to chart, "Magic Moments."

SAM COOKE
The son of a Chicago reverend, Sam Cooke was performing gospel music when he was only 9 years old. His break came when he replaced the lead singer of the popular Soul Stirrers. In 1956, Specialty Records A&R man "Bumps" Blackwell approached Cooke about recording some pop songs. The artist was interested, but upon hearing "You Send Me," the label released it as a doo-wop single. "You Send Me" was the first of Cooke's many hits. His music has been played in over 100 films and on 15 TV specials. Cooke was a member of the Washington, D.C., hardcore band Scram in the late ’80s, he began writing and recording his own songs, some of which appeared on the band’s final album, Bubble. After he left the Keen label, where his single "You Send Me," soared to the top of the Billboard singles chart. In 1960, the label paid Cooke $100,000 to join the label. With a body of work that includes such songs as “Chain Gang,” “Gupid” and “Twistin’ the Night Away,” Cooke became one of the most influential R&B artists of the rock era. His sound astounded artists as disparate as Otis Redding, Rod Stewart, Marvin Gaye and Mick Jagger. What heights Cooke might have achieved will never be known. On Dec. 10, 1964, Cooke brought a woman to a Los Angeles hotel room, where she found him dead. Police said Cooke had been bludgeoned to death. While David Duval, the motel manager, shot Cooke three times at close range and chucked him with a stick. He died on his office floor. More than 200,000 grieving fans paid their last respects.

JOHN DENVER
John Denver kept the RCA label on top of the Hot 100 in the 1970s, with four No. 1 hits, more than any other artist on the roster. The epitome of a cheery optimist, Denver even wrote a book titled "As Time Goes By" that he wanted to try writing a feeling-blue song like "Sunshine on My Shoulders." He earned a reputation as a proponent of ecology and conservation, thanks to hits like "Rocky Mountain High," "Take Me Home Country Roads" and "Country Living," dedicated to oceanographer Jacques Cousteau and named for his ship. Denver’s first impact on the Hot 100 came as a songwriter, via the Kenny Rogers version of his "Leaving on a Jet Plane." But the man who had a three-year tenure with the Chad Mitchell Trio fit in perfectly in the singer/songwriter era that exalted artists like Carole King and James Taylor. What separated Denver from the others was the subject matter. He sang about America, family and celebrations of life. "I sing about what I know," declared the man Henry. Denver is commemorated by the Denver Municipal Auditorium as "a true troubadour who brought a wealth of talent and integrity to the group before the 1945 move to New York. Denver maintained a fine career as a songwriter and performer through the years, releasing several albums in the late 1980s and 1990s. He died on December 10, 1997, in a helicopter crash in the Santa Barbara Channel near Santa Barbara, California.

DAVE DOUGLAS
Jazz trumpet Dave Douglas is a multifaceted musician whose musical diversity is demonstrated by the many groups that he leads, including his Sextet, Quartet, Tiny Bell Trio, the strings outfit Parallel Worlds and the electric octet Sanctuary, as well as his latest project, Charms of the Night Sky, a quartet that performs on RG and “plays new music that challenges genre boundaries.” Douglas, 37, recorded his first RCA Victor album, Soul on Soul, with his Sextet. His second album for the label was A Thousand Evenings, recorded with Charms of the Night Sky, a band that includes an accordion player, a violinist and an acoustic bassist. "I never envisioned this as a working band when I formed it," says Douglas. Nevertheless, A Thousand Evenings boasts a released sound that only comes from frequent performing.

Royer: My job is to ignite passion for the music. In leading RCA, we need to create a balance between creativity and profit. That means being a profitable record company while remaining committed to our artists. We want to continue to support our artists and push them to new horizons. That’s been a winning combination for RCA in the past, and that will not change in the future. We will continue to embrace new artists like David Cook as well as support our established artists like Sam Cooke. We believe in the power of music and the role it plays in people’s lives. We will continue to create music that resonates with our audience and helps define the cultural landscape of today and tomorrow.
"Innocence lets you dream."

ELVIS PRESLEY

CONGRATULATIONS TO RCA FOR A CENTURY OF MAKING DREAMS COME TRUE
From The Estate of Elvis Presley.
Coming together is a beginning, Staying together is process and Working together is success

-Henry Ford

Congratulations on 100 years of goodness.

TRIP / RCA Records
A Trawick Group Company

(Screamin' in 1990, he moved to Seattle and joined Nirvana as its drummer. During Nirvana's downtime, Grohl continued to record songs with his friend Barrett Jones. In the fall of 1994, months after Kurt Cobain's suicide and the demise of Nirvana, Grohl went into the studio and recorded what would become the Foo Fighters' major-label debut. After a fierce bidding war, Capitol signed the band and released its debut set in 1995. The album spent nearly a year on The Billboard 200, sold more than 1.2 million units, according to SoundScan, and spawned three multi-format hits. "This Is a Call," "I'll Stick Around," and "Big Me.

While Grohl could have kept Foo Fighters a one-man effort, he opted to put together a band. The group included bassist Nate Mendel, drummer William Goldsmith and Pat Smear. A final Capitol set, The Colour and the Shape, followed in 1996, though without Goldsmith, who had already left the group. After the completion of the set, drummer Taylor Hawkins joined the collective. Shortly after Hawkins was brought in, Smear departed and was replaced by Franz Stahl. However, Stahl didn't stay for long, as the group's 2000 RCA effort, There Is Nothing Left To Lose, was recorded as a three-piece, with Mendel, Hawkins and Grohl. Guitarist Chris Shiflett was brought in later.

Nothing garnered three 2000 Grammy award nominations, including two wins, one for Best Rock Album and another for Best Short Form Music Video for the No. 1 Modern Rock Track "Learn to Fly.

James Galway

When one thinks of Belfast-born James Galway, one thinks of his virtuosity as a flautist, playing folk melodies from his native country. But the prolific musician has crossed many boundaries, from classical to contemporary, from jazz to Japanese, and a close inspection of his catalog of more than 50 albums released on RCA Victor Red Seal would reveal his multidimensional talents.

His first instrument was the penny whistle. But then he began serious studies of the flute and won three prizes at a local competition when he was only 12. He attended the Royal College of Music in London and studied at the Paris Conservatoire with noted flautist Marcel Moyse. After playing with different British orchestras, Galway was named principal flute of the Berlin Philharmonic in 1969. Six years later, Galway decided to pursue a solo career, and, before another year had passed, he recorded his first four albums for RCA, played more than 120 concerts and performed as a soloist with four major orchestras in the U.K.

Galway continues to keep a schedule that takes him all over the world, performing recitals, concerts and chamber music, and teaching master classes. He has also become a conductor and is in his second season as the principal guest conductor of the London Mozart Players.

Denyce Graves

She's been called one of the "singers most likely to be an operatic superstar of the 21st century" by USA Today. She's well on her way to fulfilling that prophecy, if only for her signature roles as Carmen and Dalila in Samson et Dalila.

Mezzosoprano Denyce Graves grew up singing in the Pentecostal church her family attended. Her mother Dorothy hoped she would become a gospel singer, but, when her junior high school music teacher took her to see Beechovens Fidelio at the Kennedy Center in 1980, Graves was inspired to follow a different path. A guest of a Marilyn Horne recording from another teacher helped cement that decision.

The Washington, D.C., native attended the Duke Ellington School for the Performing Arts and then Oberlin College and the New England Conservatory. Graves apprenticed for two years at the Houston Grand Opera. She made (Continued on page 72)
THE RCA 100: Ambitious Reissue Program Represents A Century Of Diverse Music

BY RICHARD HENDERSO

That the two founders of what was known in 1901 as the Victor Talking Machine Company were visionaries, having invented sound recording and reproducing equipment, is a given. It is doubtful, though, that Emile Berliner and Eldridge Johnson could have anticipated the musical diversity and global popularity of RCA Victor, as their record label came to be known. In the present day, RCA is preparing to commemorate 100 years of cultural achievement in grand style.

Central to the 100th-anniversary celebration within the company is Mike Omansky, senior VP, strategic marketing, for RCA Records. His stated goal, in devising a product line appropriate to this centennial anniversary, is to show to best advantage the broad purview of RCA's accomplishments during the past century. "We're trying to present the best representation of some of the history of RCA by putting out an interesting mix of titles," Omansky states of the line of commemorative CDs to be issued by RCA. "There are some retailers who will carry them all, though some obviously won't. However, there is truly something for everyone here, both from a consumer's and a retailer's standpoint."

ALBUMS IN THE SUN

Omansky's division has created 16 all-new titles to represent what he defines as "traditional" RCA. These albums all have new cover art and each disc has newly designed packaging. Common to all 16 is a "line look" with an RCA 100 logo, so they'll look like product line for their moment in the sun when they're initially displayed at retail, according to Omansky. He adds that there will be an O-card displaying the centenary logo for the older, existing titles from RCA Classics & Jazz that are being relaunched in the campaign.

All the RCA 100 titles, as the series is known, will carry an $11.99 list price; the series has a July 10 street date. The titles are emblematic of the numerous eras and genres that have yielded commercial success for RCA, featuring greatest-hits collections from graceful, Perry Como, Ann-Margaret, Rosemary Clooney, Neil Sedaka, Lena Horne, Ed Ames, John Gary, Al Hirt and Tony Martin. The label's intrinsic connection to the birth of rock 'n' roll and pop will be underscored by a Best of Elvis Presley compilation, with other collected-hits sets being devoted to the Pointer Sisters, Jefferson Airplane and Rick Springfield.

Featured along with the brand-new pop titles are two additional all-new midline Broadway compilations (RCA on Broadway: The Original Cast Albums and RCA on Broadway: The Revivals), which were put together by Bill Rosenfield, senior VP in charge of RCA's Broadway repertoire. The new head of RCA Classics, David Weyner, and his staff chose the 10 titles that will have the RCA 100 logos added for this campaign. Jazz titles were chosen by Josh Sherman, who is in charge of jazz in RCA Classics & Jazz, as an associate director in that division.

INTRA-DIVISIONAL CAMPAIGNS

Omansky says that "When that [street date] rolls around, we can have massive retail programs with all of these titles, between our various divisions.

"Basically, we have artists who still sell very well as catalog items," he continues, "such as Elvis Presley, Hall & Oates and Rick Springfield—and, to a lesser extent, Perry Como and Neil Sedaka—but we've also included people who we haven't had in out years, such as Tony Martin and Ed Ames. There's really diversity here; we're going back to realize a more than 50-year spread on these titles. Take someone like Tony Martin; he recorded dozens of records for RCA; this is the first time that we’ve released something on him in many, many years.

"This is the first time, in the five years that I've been back at RCA, that we've released any midline new-catalog reissues," Omansky observes. "We've lowered the prices of existing releases to the midline level, but all of the RCA 100 titles are designed for midline pricing. I think that will get us a lot of attention, as this is a collection of very interesting artists. They will have great artwork, a front-line look at midline prices. I also think there will be some surprises, with regard to alternative retail; Dinah Shore should do very well in the non-music stores where an older audience shops, such as Walgreens.

You'll see customized displays," he continues. "And we've been discussing pre-built shipper for some accounts. We're going to have co-op money available; we want co-op advertising on this series, we want the accounts' vehicles to promote [the RCA 100 series]. We're also in discussions with outside parties to run 'RCA Moments' on national cable channels, highlighting periods from the artists to be sponsored.

LIMITED ELVIS

Omansky notes that the Elvis collection will have a limited availability. After the first six months of its release, the title will be deleted and will effectively cease to exist. "Elvis is a front-line artist; this is the one time that we'll be doing a midpriced Elvis album. We didn't want to have an anniversary without him. We know that retailers are chomping at the bit for this one, judging from what I've seen at NARM." In conclusion, speaking of his efforts to marshal the resources of the venerable imprint, Omansky laughs, commenting, "We've coordinated the efforts of several divisions of RCA for the centennial campaign. This is a lot of work! But it's definitely worth it."
HAPPY BIRTHDAY RCA

Congratulations RCA on 100 years of recording excellence as we begin our 22nd year as a member of the Nipper family.

- 21 Gold, Platinum, & multi-Platinum Albums
- 42 Number one Singles
- 65 Million Records Sold
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ARTIST PROFILES
(Continued from page 68)

her debut in the title role of Carmen at the Metropolitan Opera in the 1999-2000 season.
The much-sought-after contralto with the dusky, earthy voice became an exclusive BMG Classical/Red Seal recording artist in 1999, signing a multi-project deal for several albums to be released through 2003. Her first solo recording of opera arias for RCA was Voce di Donna, released in September 1999.

DAVID GRAY

If you listened to conventional wisdom, you wouldn’t have predicted that David Gray’s White Ladder album would be a success. But if you listen to the music — well, that’s a different story. Decidedly un-trendy, Gray’s self-described “heart-on-sleeve” style of songwriting, strongly influenced by Bob Dylan and Van Morrison, has struck a multi-format nerve.

And, while those just discovering him may consider Gray an overnight success, he made his recording debut in 1995 with A Century Ends. The following year, he released Flesh, and a year later Sold, Sold, Sold. None made an impact in the U.S., so Gray decided to avoid major labels. He originally released White Ladder on his own IHT imprint in 1998. At first, the album was only issued in Ireland, where it sold a staggering 180,000 copies. Then the album came out in the U.K., where it peaked at No. 2. In the U.S., Gray had a champion in RCA artist Dave Matthews, who loved White Ladder and asked Gray to be his opening act. When Matthews formed the ATO label, White Ladder was the very first album to be released. ATO is an independent label partnered with RCA for marketing and promotion.

Sales of the album have been fueled by the single “Baby- lon,” which was first embraced by Triple-A radio and has spread to Adult Top 40, with support from MTV and VH1.

BRUCE HORNBY
Bruce Hornsby didn’t think his single “The Way It Is” was very commercial, but then, he was wrong about his music before. Prior to signing with RCA, he didn’t think he was making the kind of music that would engender interest from a major label or be of interest to radio. After all, it was just piano, bass, drums and a little synch with vocals on top.

The Williamsburg, Va., native grew up in a family with strong musical influences. His grandfather played the organ and supervised music in the Richmond public school system. Bruce’s father played sax, and there was a Steinway piano in the Hornsby family home that attracted Bruce’s attention. In college, he formed the Bruce Hornsby Band, and one night Michael McDonald of the Doobie Brothers caught their act. He offered to introduce Hornsby to people in the music business if he ever decided to move to Los Angeles. In 1980, Bruce made that move west with a songwriting partner, his brother John. True to his word, McDonald introduced them to Jeff Baxter, who set up a showcase. That led to a publishing deal. A four-song demo that included “The Way It Is” impressed the Warner Brothers label, and an offer was made, but Paul Atkinson at RCA liked what he heard, and Hornsby accepted his offer to sign with the label.

And that single didn’t think much of it? “The Way It Is” topped the Hot 100 in December 1986.

JEFFERSON AIRPLANE/JEFFERSON STARSHIP/STARRSHIP

If there ever was a group with complex roots that deserved a rock family-tree treatment, it’s Jefferson Airplane/ Jefferson Starship/Starship. The origin of the band can be traced to 1965 meeting at a Bay Area club called the Drinking Gourd between Marty Balin and Paul Kantner. They formed the original Jefferson Airplane with Jorma Kaukonen, Skip Spence, Signe Anderson and Bob Harvey, who was later replaced by Jack Cassidy. Before the year was over, they were signed to RCA. When Anderson left the summer of ’66 to have a baby, she was replaced by the female singer from another San Francisco outfit, the Great Society. Grace Slick had already recorded “Somebody to Love” and “White Rabbit” with that band. The Jefferson Airplane versions both made the top 10 of the Hot 100 during the Summer of Love.

Continual personnel changes and side projects like Hot Tuna aside, the Airplane persevered, and in 1970, Slick and Kantner recorded Blows Against the Empire, with an artist billing that read “Paul Kantner and Jefferson Starship,” the first use of the more futuristic name, but not directly related to the Jefferson Starship that would form in February 1974.

Mickey Thomas boarded as lead singer in 1975, and when Kantner departed bitterly in June 1984, he took the name with him. The remaining members dropped “Jefferson” and Paul Kantner a settlement. They continued as Starship, becoming the most successful incarnation of the band, with three No. 1 hits on the Hot 100 in the 1980s: “We Built This City,” “Sara” and “Nothing’s Gonna Stop Us Now.”

WAYLON JENNINGS
One of the leaders of the outlaw country movement, Waylon Jennings was born in Littlefield, Texas, and was a friend of Lubbock native Buddy Holly, who produced Jennings’ first single, “Jole Blon.” Jennings was the bass player on Holly’s Winter Dance Party tour, and, in the early morning hours of Feb. 3, 1959, gave up his seat on the fateful flight from Clear Lake, Idaho to Fargo, N.D., so the Big Bopper could be on the plane.

After Holly’s death, Jennings relocated to Phoenix and formed a band, the Waylors. He was signed to A&M but complained that Herb Alpert thought of him as Al Martino, not Hank Williams. RCA artist Bobby Bare suggested to (Continued on page 84)
Congratulations
to all our friends at
RCA
on your
100th Anniversary!
Helmed by two company veterans, the RCA Label Group (RLG)—the company's Nashville division—continues to thrive, even at a time when the country-music business overall has gone soft.

That's due, in large part, to the leadership of RLG chairman Joe Galante and his right-hand man, Butch Waugh, who was recently promoted from senior VP/GM to the newly created position of executive VP.

Galante has spent his entire career—27 years—with RCA. He first joined the Nashville division in 1974, where he rose through the ranks, eventually moving to New York to run the whole company in 1990. He returned to Nashville in 1995 in his current role as RLG chairman and oversees three distinct labels: RCA, BNA and Arista Nashville. The latter label fell under his command last year, following a company consolidation.

Waugh, meanwhile, has spent 19 years with RCA, the last four in Nashville.

**BY PHYLLIS STARK**

**Is This Any Way To Run Country?**

JOE GALANTE AND BUTCH WAUGH DIRECT THE LABEL'S NASHVILLE
NASHVILLE VISIBILITY

While the Nashville label has a storied history, it has had surprisingly few chiefs at the helm.

First opened as a record-pressing facility housed in the now famous Studio B, the Nashville division was initially run by New York label chief Steve Sholes. Galante says, “Steve really did bring [up] the visibility of the Nashville office. Here you had a N.Y. executive who has an affinity for country music... that helped us get established.”

Later, Chet Atkins, a star RCA artist, as well as producer, was tapped to run first the A&R department and later the whole Nashville division. He is credited with modernizing studio technology and techniques, something that not only benefited RCA but every country label in Nashville.

“Chet, obviously being the artist that he was, helped attract a different caliber of folks, everybody from Dolly [Parton] to Waylon [Jennings],” says Galante. “Chet really brought in the whole aspect of the studio business for us. At that time, you had label heads that were really creative people in the sense that that’s all they did. There really wasn’t an office environment. It was a genre, but it really wasn’t a business.”

Galante says that has changed drastically from the days Atkins was in charge. “I’m not sure Chet would have shown up [for] more than one year if he had to do this,” says Galante, pointing to his office. “You made records back then,” with little concern about the business side of the equation. “Chet enjoyed the creative part.”

The label’s next chief, Jerry Bradley, was, according to Galante, “the first guy that came through the door that was both left-brain and right-brain [thinker]. He was a business man but also creative. He was a producer and an A&R guy, but at the same time, “He got what we were supposed to do here, and that’s how we built our relationship.”

Galante overlapped with Atkins, but really rose to prominence under Bradley. When Galante moved to New York, the Nashville office was run by songwriter and artist Thom Schuyler, a former member of Schuyler, Knoblock & Overstreet (later Schuyler, Knoblock, and Bickhardt), who reported back to Galante.

TAG-TEAM MANAGEMENT

Calling Waugh his “partner,” Galante says that running RCA Label Group today is “a two-person job. There is too much going on. Even [veteran Nashville label head] Jimmy Bowen would not exist in this environment. From my perspective, it truly is a business.”

Recalling taking 45-minute drives with Bradley to get catfish for lunch in Ashland City, Tenn., Galante notes that much has changed about the Nashville business in the past 30 years.

“Even in the late ’70s and early ’80s, you could be gone for four hours [in the middle of the day] and no one would call,” he says. “The expectations were different. Now, we have to have independent authority just to operate.”

BELIEVING IN WOMEN

Through all of its chief executives, RCA maintained its reputation for signing and developing quality artists. In fact, a whopping 26 members of the Country Music Hall of Fame were signed to RCA at one time.

(Continued on page 78)
We congratulate and wish RCA's artists and staff the very best.

We've had the pleasure of distributing RCA through its long and glorious past.
from all of us.

to the fabulous present and future

RCA - thanks for the hits.
Your partner BMG Distribution
Among the numerous artists who helped build the Nashville division’s reputation as a home for music of merit were Elvis Presley, Charley Pride, Ronnie Milsap, Kenny Rogers, Eddy Arnold, the White Judys, and scores of others. The label also has a proud heritage of signing important female artists, including Dolly Parton and Connie Smith.

Galante says RCA “took a bet on women early on.” At a time when the industry believed “women don’t sell in country music [and] radio’s attitude was don’t play two women back to back. We made a very strategic bet to take a chance on women.”

Among the artists continuing the tradition of quality music in the Nashville office today are Alabama, Clint Black, and Martina McBride on RCA, Lonestar and Kenny Chesney on Arista, and Alan Jackson, Brooks & Dunn, Faith Hill and Diamond Rio on Arista Nashville, among many other established and up-and-coming stars.

The company’s recent success stories include the breakthroughs of RCA’s Sara Evans and Andy Griggs and Arista’s Brad Paisley and Phil Vassar. Among the artists the label group is betting on breaking in the next year are newcomers 3 of Hearts (RCA), John Rich (BNA) and Carolyn Dawn Johnson (Arista Nashville).

ASSIMILATING ARTISTS

BNA was launched in 1991, at a time when the country format was so hot that many of the majors were spinning off second Nashville imprints. But, unlike some of the other labels that launched around that same time—including Arista’s Career and Liberty/Capitol’s Patone—BNA is still open for business. That’s due, in part, to early successes by such artists as John Anderson and Lorrie Morgan, which enabled the label to quickly establish a catalog.

Assimilating Arista Nashville into the fold—along with moving all three labels into a new building last year—was not an easy challenge.

Although Galante says, “The cultures meshed pretty well, including the artists,” a start-and-stop process between when the merger was supposed to happen in January 2000 until it actually did happen in June,” was, according to Galante, a difficult time. “We were involved in decisions but didn’t have any authority,” he explains. “It was a damned disaster in so many ways, from an organizational standpoint. The way it was handled, Galante says, was a mistake. It was wrong for the people here. The artists and (staff) suffered.”

What turned things around, Waugh says, were company meetings in July where the theme was “coming together. Everybody got to meet and spend time together. We had one goal: to have success. We put our hands in the middle and became a team there.”

COMBINED ROSTER AND STAFF

Galante says his team was “very respectful” of the Arista corporate culture, recognizing that what Arista had “in terms of creativity and experience is phenomenal. We wanted to [adopt] the best practices, from each company, rather than taking an attitude of ‘our way is the right way.’

The resulting combined roster and staff, say Galante, “has been a gold mine for us. It really has been a great marriage.”

Part of what has kept the RLG labels successful is keeping the artist rosters right. When Galante first moved to Nashville, there were 38 artists on the RCA roster alone. Today, each of the three Nashville imprints has fewer than 10 acts on its roster.

“Because we don’t sign a lot of artists, we don’t throw a lot of stuff against the wall,” according to Galante, who says of the label group’s stars, “We built these guys from the ground up.”

Another factor in the label group’s success, Waugh says, is “making sure programmers and (retail) accounts get to know the artists.” And, while many Nashville labels do that with new artists, the RLG staff takes the unusual step of frequently taking even its established star acts back out to radio and retail, “to keep giving back,” says Waugh.

“Another somewhat unusual aspect of the label is that, ‘We’ve always been a very market-research-oriented company,’” says Galante, who estimates the company has been that way for about 15 years. That process is intended, he says, “not to direct our music, but to know how to market it.”

There have, of course, been mistakes along the way. Galante concedes that, “In the ’90s, we chased that pop trend a little too much” in the country division. “We made records for pop, instead of records that could go pop. That was a hard lesson to learn.”

That lesson was recalled again recently with the pop-crossover success of Lonestar’s “Amazed,” but with a much happier result this time. The pop-crossover success, combined with massive airplay from country radio, helped Lonestar’s Lonely Grill become RLG’s best-selling album last year.

Waugh, who is instrumental in the crossover success of Lonestar, says the country market share has shrunk to such a degree that, among the few ways the country business can grow, is through “crossover records and international success.”

And, with virtually no country end caps available at retail anymore, Waugh says, “We’re competing with every pop act. It’s a battle.”

While Galante says, “We’re always trying to push the edges,” he is quick to point out that “99% of what we do is [for and with] country radio.”

A COMPANY, A FAMILY

While Galante says he’s been told by human-resources personnel that a label staff is not a family but a company or a community, Galante feels his staff truly is a family. “We spend more time with these people than we do with our own families,” he says.

“What happens here in this building is we feed off each other,” says Waugh. “It’s a real busy building, but it has a lot of energy behind it. We make our own decisions in this building.”

Adds Galante, “Even though it’s difficult, we enjoy what we do. We play hard, and we also work hard. At the same time, everybody is given the resources they need to succeed.”

“We’re pushing for excellence on a regular basis,” adds Galante, “not perfection, but excellence.”

In time, Galante says, RLG Label Group will be measured in terms of, “What catalog did we build? What artists did we develop? How do we stand the test of time artistically?”

Based on its past success and future potential, there’s no question RLG will not only stand the test of time but will continue to thrive.
Henry Mancini
Remembered
April 16, 1924 - June 14, 1994

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AT RCA VICTOR GROUP, David Weyner Tends And Extends A Rich Legacy

BY RICHARD HENDERSO

A sister label group to the RCA Records label headed up by president Jack Rovner, RCA Victor Group is BMG’s new worldwide unit responsible for music geared to the adult consumer. David Weyner, having joined BMG in November 2000, has been appointed executive VP/GM, RCA Victor Group. Prior to BMG, working as executive VP/GM for Sanctuary Music Productions U.S., Weyner ran the independent rock label Jericho Records. His history also includes a tenure as U.S. GM/senior VP, international product management for Sony Classical; prior to that, Weyner was the first president of PolyGram Classics & Jazz.

Comprised of such labels as RCA Red Seal, RCA Victor, DHM, Bluebird Jazz, Windham Hill and Private Music, the RCA Victor Group’s musical assets span the genre gamut from classical, opera, early music, Broadway/ West End, soundtracks, Celtic and world music to jazz, blues, new-age and pop instruments, roots rock, folk and cutting-edge dance-oriented new music. At the foundation of this reorganized worldwide unit is RCA’s extraordinary classical recorded legacy; this most estimable catalog dates back to the dawn of the recorded era and is unparalleled for its depth and artistic caliber. RCA’s earlier years boasted such legendary names as Enrico Caruso, Arturo Toscanini, Jascha Heifetz, Artur Rubinstein, Vladimir Horowitz, Jessi Smilga, Marian Anderson, Leopold Stokowski, Arthur Siegel & the Boston Pops and Mario Lanza. In the current era, the Red Seal label has included brilliant artists like Van Cliburn, Leontyne Price, Julian Bream, Placido Domingo, James Galway, Evgeny Kissin and Grammy Award winners Michael Tilson Thomas and the San Francisco Symphony. Celebrated recent signings around the world have included Denyce Graves, Yessalina Kasarova, Ramon Vargas, Nathalie Stutzman, Gunther Wand and Nikolaj Znaider.

CAUTION AND CREATIVITY

Of his label’s response to the current state of the classical marketplace, Weyner remarks, “Given the great market challenges currently facing the classical business, every classical major is compelled to proceed with a mixture of caution and great creativity in its signings, selection of repertoire and methods of marketing and promotion. We will chart Red Seal’s future around compelling, innovative musical personalities in the worlds of performers and composers. Recent market success stories indicate continued consumer demand for artistically genuine, cross-genre musical collaborations. Likewise, we believe that there are great opportunities ahead as we endeavor to cross over serious classical artists and repertoire by dint of ingenious, pop-styled promotional techniques and outreach. Lastly, within the context of our commitment to catalog exploitation, alongside our more collector-oriented reissue activities, we are now working with the legendary Peter Munves, who will deliver concepts and approaches that will appeal to the widest possible audiences.

“Also key to the label’s legacy,” Weyner continues, “is its treasure trove of masters from the greatest names in jazz. Beginning in 1917 with the first-ever authentic jazz sides from the Original Dixieland Jass Band, RCA would go on to record such jazz giants as Jelly Roll Morton, Fats Waller, Duke Ellington, Benny Goodman, Artie Shaw, Glenn Miller, Frank Sinatra and Tommy Dorsey and, in later years, Sonny Rollins and Paul Desmond. In the contemporary era, RCA has been celebrated for records from great jazzmen like Roy Hargrove and Marcus Roberts and, most recently, the downbeat Triple Crown Award-winning Dave Douglas and Tony Harrell. Looking forward, we will be utilizing the classic Bluebird name increasingly as the Group’s jazz imprint of choice. As with our classical catalog exploitation, special effort will be invested in further mining the rich RCA jazz archives.”

BROADWAY GOLD

Weyner reminds that during its 70-plus years, the RCA Victor imprint has been home to many different genres of music. It is widely considered Broadway’s leading label, with Victor’s extensive catalog including hit original-cast recordings such as Fiddler on the Roof, Hair, Hello, Dolly! and 18 Stephen Sondheim programs. In recent years, Victor has struck Broadway gold with titles like Guys and Dolls, Chicago, Cabaret, Fosse, Ragtime and Sister act and current best-sellers Full Monty and Contact. Over the past decade, Victor has also released numerous recordings documenting the productions of the world theatre troupe Cirque de Soleil. Additionally, Victor has enjoyed extraordinary success with high-profile soundtracks from hit movies, perhaps most notably the Star Wars/New Editions, The Full Monty, Living Out Loud and Return to Me. Weyner points out that the dance-driven soundtrack to Showtime’s counter-culture hit Queer as Folk shows great promise at present.

According to Weyner, “Victor has also long been musical home to the Grammy-winning titans of the Irish scene, the Chieftains, whose brilliant collaborations are celebrated on best-selling titles like The Long Black Veil and Tears of Stone. The imprint also has seen major success over the years with diverse classical-crossover fare, including crowd-pleasers from the “Man with the Golden Flute,” James Galway. Likewise, the partnership of the dynamic young conductor Keith Lockhart with the beloved Boston Pops Orchestra has yielded chart-topping best-sellers like Hall.

(Continued on page 82)

Congratulations To Jack Rovner And The RCA Team On Your 100th Anniversary We wish you the Best for the Future

Warren Wasp & Thomas Schneider WTW Associates, Inc. Executive Search Worldwide
Cheers, another excuse for a party. Happy Birthday. Love from Dave, Rob and everyone at iht records.
Jennings had the label sign Jennings. Paced to Nipper, Jennings made his debut on the Billboard Country Singles chart the week of Aug. 21, 1965, with "That's the Chance I'll Have to Take," which peaked at No. 49. He started in the film Nashville Rebel and had a No. 11 hit, "Green River," from the soundtrack. The 1971 album "Singer of Sad Songs" marked a change in direction, with its darker tone. The transformation to outlaw was cemented with "Vindicat: The Outlaw," the 1976 CMA Album Of The Year by Jennings, Willie Nelson, Jess Colter and Tompall Glaser. A year later, Jennings had the biggest hit single of his career with "Luckenbach, Texas (Back to the Basics of Love)," which ruled the chart for six weeks. Its parent album, "Oh! Boston," was the first album by a solo country artist to be certified platinum.

Jennings left RCA in 1985 but returned in 1994 with a set produced by Don Was, "Waymore's Blues (Part II)."

KEITH LOCKHART

The Boston Pops Orchestra was founded in 1885. One hundred and five years later, Keith Lockhart was named the Orchestra's 20th conductor, and only the third since 1930, when 35-year-old Arthur Fiedler had handled the baton. Coincidentally, Lockhart was also 35 when he succeeded John Williams, who led the Orchestra from 1980 to 1993.

Within five years of becoming the conductor for the Boston Pops, Lockhart had racked up an impressive set of numbers: He had conducted more than 300 concerts, made 38 television programs (including 28 for "Evening at the Pops on PBS") and led 12 national tours with the Boston Pops Esplanade Orchestra. He also led the Esplanade Orchestra on a tour of Japan and Korea, and toured 10 North American cities in the winter of 2000-01.

The Boston Pops under Fiedler had a long association with the RCA Victor label, and, in 1996, Lockhart and the Boston Pops signed a six-album exclusive deal with the same label. The sixth album was the 2000 release, "The Latin Album."

Lockhart was born in Poughkeepsie, N.Y., in 1959 and started piano lessons at age 7. He attended Furman University and Carnegie-Melon University. He was named conductor for the Pittsburgh Civic Orchestra, assistant conductor of the Akron Symphony Orchestra and a conducting fellow at the Los Angeles Philharmonic Institute. Then he became assistant conductor at the Cincinnati Symphony Orchestra and the Cincinnati Pops Orchestra, as well as music director of the Cincinnati Chamber Orchestra and music director of the Utah Symphony in Salt Lake City. He was the conductor for a Mandy Patinkin tour before making his debut with the Boston Pops in 1993, two years before being named conductor.

LONESTAR

Lonestar earned its reputation as a touring band, playing more than 500 shows before signing with the RCA Labels Group. The band, formed in Tennessee although all of the members are from Texas, was the first to play Nashville's Wildhorse Saloon. That's where they recorded a six-song live EP released on their own Lonestar Records even while negotiating with BNA.

The original lineup of Richie McDonald (lead vocals, guitar), John Rich (lead vocals, bass), Michael Britt (lead guitar, locking vocals), Dean Sams (keyboards, backing vocals) and Kerri Rushwater (drums) released its eponymously titled debut album in late 1995. The first single, "No News," spent three weeks atop Hot Country Singles & Tracks. The Crazy Nights album was issued in 1997 and featured another No. 1 song, "Come Cryin' to Me."

But it was the third BNA album that was to send the group into the stratosphere of superstar acts. Lonestar's "I Hope This Finds You Well" went a No. 1, and the band was named Country Music Association's Vocal Group of the Year in 1997 and 1998 and also named Most Breakthrough Artist at the American Music Awards. The band's third album, "Back to Texas," was certified platinum in February 2001, and the album's first single, "Amazed," was number one on the Hot Country Tracks chart for 15 straight weeks. Lonestar recently released its fourth album, "One of a Kind."
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RECORDS

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HAMBURG—Christopher Schmidt, president of BMG Entertainment GSA, has nothing but praise for his colleagues at RCA Records in America for their success with artists first nurtured in Germany. Those acts include ‘N Sync, who found their first record deal with BMG Ariola Munich, and Lou Bega, who was signed by BMG Berlin Musik/Hansa.

"Working with RCA in the global marketing of national acts such as ‘N Sync and Lou Bega has been very successful," says Schmidt. "The strong start staged by German newcomer band Giana Apes in the U.S. was achieved with the assistance of RCA." Over the past few years, RCA in Germany has seen sales of 6 million units by rappers Tic Tac Toe, while the U.K. boy band Take That hit 4.5 million units in the mid-'90s. Highlights of the RCA catalog, including releases by Lou Reel, John Denver, Rory Gallagher and ZZ Top, enjoy strong continuing sales in Germany. "The Eurythmics had a great comeback last year, after garnering gold status almost immediately," Schmidt notes.

FRENCH AFFAIR, JAPANESE UNITS

The German company is paying special attention to rising American artists. "Working with star Christina Aguilera and U.K. hit acts Westlife and Five, as well as the Dave Matthews Band. Meanwhile, RCA and BMG in Germany continue to develop their own stars for the global market such as Sweetbox, French Affair, Naima and Ayman. Sweetbox's debut album racked up sales of more than 500,000 units in Japan alone.

RCA Classics' roster includes some top artists nurtured in Germany. The Red Seal imprint has signed an extended deal with German conductor Gunter Wand, while its opera catalog features opera diva Montserrat Caballe. In addition, pianist Evgeny Kissin is a rising star for RCA Classics. Well-known mezzo Vesselina Kasarova, who was discovered in the Bérdelmann New Voices competition, also started her career with RCA.

DUKE AND DESMOND FOR SUMMER

BMG's extensive jazz catalog includes releases on RCA Victor, as well as such labels as Blue Bird, Novus and Vogue. Recordings by jazz greats such as Glen Miller, Duke Ellington, Benny Goodman and Paul Desmond will be re-released this summer in Germany by BMG as part of RCA's centenary celebrations.

Historically, the company in Germany now known as BMG Ariola Hamburg emerged from RCA Records. At that point, in the late '80s, RCA in Germany did not have any local repertoire. Now, it has a high-quality national roster of artists—accounting for over 40% of RCA's total German business, says Thomas M. Stein, who headed BMG GSA for 12 years and is now VP of worldwide marketing and A&R for BMG Entertainment in New York. Among the top German artists on the label are Tic Tac Toe, Scatman John, Sweetbox and French Affair, who have been enjoying great international success. RCA's roster in Germany ranges from Max Raabe and the Palastorchester to Jazzkantine, Philipp Bax & The Voodoo Club and Natural Born Hippie.

"At the moment," says Stein, "we are working on breaking the Dave Matthews Band—who have been so successful in the United States—in the European market as well."

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RCA In Germany:
A Starting Point For Global Talent

BY WOLFGANG SPAHR

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RCA IN THE U.K:
Remade, Remodeled
For Success
BY GORDON MASSON

LONDON—As RCA enters its second century of business, changes at RCA in the U.K. are appropriately providing the label with a new forward-looking strategy aimed at future success.

BMG U.K. and Ireland announced in March its intention to abandon a traditional organization by labels in favor of a unified structure based upon musical genre. At the same time, BMG U.K. and Ireland chairman Rich Grifflits stepped out of that position to focus on a new role as BMG Entertainment president, U.K. and Europe.

Griffiths' successor is Hasse Breitholtz, who joined the company in 2000 as managing director, commercial and new media. Prior to that, Breitholtz was VP of BMG's Nordic region and MD of its Swedish affiliate. "Due to my new role, I can't keep on top of what's happening on a day-to-day basis," says Griffiths. "Hasse is stepping into that role, but I am not walking away." Griffiths adds, stating that he plans to maintain a strong involvement in U.K. A&R activities.

NO MERGING, JUST MUSIC

Breitholtz's initial task will be to conduct the restructuring of the U.K. company. Instead of dividing the organization by labels (RCA and Arista), Breitholtz will establish and oversee a business where all front-line music activities will form a repertoire center, divided into units by musical genre—R&B/urban, dance, rock and pop.

These units will report to former Arista managing director Ged Doherty, who has been promoted to president, music division, U.K. and Ireland. Doherty will report to Breitholtz. "The labels are absolutely not going to merge," declares Breitholtz. "We have very strong brands, and we are going to continue those brands. It's just that the marketing and promotion are going to be across genres, not across labels.

Explaining the concept behind the strategy, Breitholtz says, "If you have a strong marketing team for pop, you can slot in an Arista release or an RCA release, it doesn't matter which label it is on, but the labels will still be there. Obviously, the local A&R guys will still sign artists to the label."

NEW POSITIONS

Griffiths says that his increasing European responsibilities also prompted the need for him to beef up his own international team. RCA U.K. managing director Harry Magee will take on the newly created corporate position of VP strategic development, BMG U.K. and Europe. Reporting to Griffiths, Magee will work with him as an adviser on strategic A&R and marketing for territories within the European division.

"Harry has achieved great successes at RCA and leaves the label in very good shape for the future," says Griffiths.

Addressing the imminent changes to the U.K. set-up, Magee says, "In the U.K., BMG is going to take over a one-label model. RCA is still going to exist, but not in the same way. BMG in the U.K. going to a one-label model now becomes like all other BMG affiliates, apart from the U.S."

Reflecting on the "special" relationship between RCA's U.K. and U.S. affiliates, Magee observes, "It's not a normal BMG affiliate relationship, it's definitely a relationship that's based on some kind of culture and spirit, and understanding."

(Continued on page 92)
Congratulations to RCA for 100 Years in the Music Industry

From your friends at AIR
Congratulations from NEWBURY COMICS for a Century of Wicked Good Music!

RCA IN THE U.K.  
(Continued from page 90)

ing the spirit of the label. We have relationships with all the key people in the U.S. company, and I think we feel an affinity with one another, particularly because Bob Jamieson and Jack Breitholtz have reinvented and reinforced RCA as a label in such an outstanding way in the last five years.

Looking back over his time at the helm of RCA U.K., Magee states, "Our real strength [at RCA U.K.] in the last few years—and probably the last 10 years—is that we've been known as the company that is a prime mover in pop. But, in the last two to three years, we've actually become quite strong in rock. Recently, we've employed Nick Clarkson, an urban A&R guy, as well, so the intention always was to try to break out of just being a pop label without at all sacrificing our expertise in that area.

DEPTH AND BREADTH
Singling out one member of his team, Magee adds, "As an A&R person, it's been Simon Cowell who's been most successful, particularly with Westlife and Five, and I think now, we have the depth in the team of people and certainly the breadth in the roster to be able to say that we're a much more rounded label than we were, say, three years ago.

Breitholtz also is delighted with the team of executives charged with steering the company into the new set-up. "We've just announced that Maarten Steinkamp is coming back from the Far East to be the GM/VP, marketing, for the music division, reporting to Ged Doherty, who is going to be the president for the music division. So we pretty much have the management structure in place," says Breitholtz.

Among the U.S.-signed acts who have enjoyed great success in the U.K. are Christina Aguilera and the Foo Fighters. Says Magee, "We did very well with the Foo Fighters; the first two albums were on EMI, and we achieved more than double the sales of both EMI albums." On U.K.-signed artists, Magee comments, "Natalie Imbruglia did very well, and she's about to come out with her new album. Westlife and Five have both achieved 5-million-plus sales, which is actually the highest-selling sales figure for any U.K. label, for U.K. acts, so in fact you can say that RCA U.K. is the most consistent in terms of achieving that level of sales with U.K. acts.

Priorities continue to be Westlife, Five and Natalie Imbruglia and others. Says Magee, "We have an album by a band called the Cooper Temple Clause, and they are probably one of the most tipped [alternative rock] bands for this year. There's also going to be a new Annie Lennox album, which probably won't be out until next spring, but she has been writing and demo-ing for several months now.

TEXAS TO LONDON
Other priority acts are William Orbit, who recently signed to RCA U.K. and is currently making his new album in L.A., and an American artist named Shea Seger, of whom Magee says, "I'm very optimistic about her—she's on tour at the moment with Toploader in the U.K., but then she goes to the U.S. to tour with David Gray. She's from Texas, although she's signed here, and our American company are also very committed to her success.

Delighted with RCA U.K.'s roster, Breitholtz will not rest on his laurels, however, and is determined to sign more new acts to the label. "I will make sure that we continue to be a very artist-friendly company, as well as a personnel-friendly company," he says. "We are very strong in breaking, marketing and promotion for pop and R&B acts. We also have to find the right alternative-rock act to be able to do as well [as we do in pop], and we have to find the skill and the strength to do that.

But, as Magee points out, that task may be one of RCA's toughest challenges in the months and years to come. "It's not as easy in terms of the cultural divide, particularly in rock music, between the U.S. and the U.K., and it doesn't get any easier, but at least the two RCA companies have a very honest and open dialogue about it," says Magee. "I think rock music, above any other genre, has its own individual national cultures, particularly in the U.S. and the U.K., and it's becoming harder and harder. I don't think a U.K. audience is as receptive to U.S. rock bands perhaps as much as they have been in the past."
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ARTIST PROFILES
(Continued from page 86)

contract and all of his records and unreleased masters for the unprecedented sum of $40,000.

Presley's first recording sessions for his new label took place on Jan. 10 and 11 of 1956. One of the five songs recorded was "Heartbreak Hotel," Presley's first pop chart entry and his first No. 1 single. The follow-up, "I Want You, I Need You, I Love You," also went to No. 1. And so did the next single, the two-sided smash "Don't Be Cruel to Me/ "Hound Dog." With 11 weeks at No. 1, it was the longest-running chart-topper on the Billboard pop singles chart for the next 36 years. Between 1956 and 1968, Presley amassed 17 No. 1 hits, more than any other American artist or any other solo artist.

The stages of Presley's career have been well documented, from his beginnings as a sexually provocative hip-shaker to his Army years to his decline and subsequent comeback via an NBC TV special. He transformed into a Las Vegas headliner, and in death continues to attract a cult following that is the closest thing rock 'n' roll has to a true religion.

LOU REED

It's hard to picture someone as glam, as vicious, as arrogant as Lou Reed tolling away in an office from 9 to 5. But the former Syracuse University student spent some time working for his father's accounting firm after the disintegration of the seminal art rock band Velvet Underground. Reed's workaday existence ended when RCA signed him as a solo artist in 1971. His eponymously titled label debut, recorded in London with guests Steve Howe and Rick Wakeman, peaked at a lowly No. 189 on the Billboard album chart in 1972. But, while in London, Reed met David Bowie, who was strongly influenced by the Velvet Underground. Bowie produced Reed's second RCA album, Transformer, had a lot more power, going all the way to No. 29, fueled by Reed's only single to appear on the Hot 100, "Walk on the Wild Side," a No. 16 hit in 1973 produced by Bowie and Mick Ronson.

Following Berlin and a live album, Rock N Roll Animal, Reed reached a career high with Sally Can't Dance, which sailed to No. 10 on The Billboard 200. Two more RCA albums followed, and then Reed moved over to Arista. He returned to RCA in 1982, winning critical praise for his guitar work on one of his heaviest rock albums, The Blue Mask.

JIM REEVES

Growing up in poverty in Panola County, Texas, James Travis Reeves heard his first photograph record when he was five years old. It was by Jimmie Rodgers, considered the father of country music. Rodgers and the Carter Family were Reeves' main inspirations to follow a career in music. He was performing by the age of 10 and being on the radio at 12.

He excelled at baseball, but a leg injury cut short a promising career. So he went into broadcasting, as a DJ and program director. In 1949, Reeves cut his first record. Later, he signed with Abauto Records, but, by 1955, he had bought his contract and sought a deal with a major label. Steve Sholes admired Reeves' earlier hits "Mexican Joe" and "Bimbo" and signed Reeves to RCA. They went into the studio together on May 31, 1955, and a year later Sholes asked Chet Atkins to produce Reeves. "My Lips Are Sealed" and (Continued on page 96)
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RCA CONGRATULATIONS ON 100 YEARS OF EXCELLENCE

Your Friends at MILLER TRACKS

(Continued from page 94)

“According to My Heart” both made the top 10. But the breakthrough session took place on Feb. 7, 1957. Standing close to the microphone to give the song an intimate feel, Reeves recorded “Four Walls” with Atkins on guitar, Floyd Cramer on piano and The Jordanaires singing backup. The winning combination gave Reeves a No. 1 country song and a pop crossover that peaked at No. 11.

The song that catapulted Reeves into the superstar category was the late 1959 release “He’ll Have to Go.” The single peaked at No. 2 on the Hot 100 and was certified a million-seller. It was the first of 26 Reeves singles to chart in the U.K., where his biggest hit was “Distant Drums,” a No. 1 hit in 1966, two years after Reeves died in the crash of a single-engine plane.

NEIL SEDAKA

He’s the man who put “Comma, comma, down—down down down” into the vernacular. But that immortal phrase might never have been heard if Neil Sedaka had followed his original classical-musical training that found him accepted as a student in a Juilliard program for gifted children.

The woman perhaps most responsible for the change in direction was Mac and Eleanor Sedaka’s neighbor, Mrs. Greenfield. She heard 13-year-old Neil playing piano in a hotel lobby and suggested he write some songs with her son, a 16-year-old poet named Hovis. Their first collaboration, “My Life’s Devotion,” was good enough to inspire them to continue as a team. Howard Greenfield was more into Lorenz Hart than doowop, but Neil wanted to write rock 'n' roll. In 1958, they wrote “Stupid Cupid” and were connected to music publishers Don Kirshner and Al Nevins. Kirshner convinced one of the hottest acts of the day, Connie Francis, to listen to some Sedaka-Greenfield songs, and she took “Stupid Cupid” to No. 14.

Songwriting wasn’t enough for Neil; he wanted to be an artist, too. Nevins suggested they approach RCA. A few days after meeting Steve Sholes, the same man who signed Elvis Presley, Sedaka was cutting his song “The Diary” for the label. Nine more chart singles followed, and then Sedaka topped the Hot 100 with what would become his signature tune, “Breaking Up Is Hard to Do.”

MICHAEL TILSON THOMAS

Michael Tilson Thomas was named music director of the San Francisco Symphony in September 1995, although his association with the orchestra dates back to January 1974, when he made his conducting debut at age 29, leading the orchestra in Mahler’s Symphony No. 9.

Tilson Thomas and the SFS have emphasized the work of American composers, concluding their first season together with An American Festival, considered a ground-breaking celebration of American musicians. In 2000, Thomas and the SFS presented 12 concerts over three weeks celebrating America’s avante-garde musical heritage of the 20th century.

Tilson Thomas has taken the SFS away from its home at Davies Symphony Hall for national tours, as well as tours of Europe and Asia. After a performance in Paris, Tilson Thomas was given one of France’s highest honors, the...
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ARTIST PROFILES
(Continued from page 96)

Chevalier des Arts et des Lettres
Born in Los Angeles, Tilson Thomas studied piano, conducting and composition at the University of Southern California. At 19, he was named music director of the Young Musicians Foundation Debut Orchestra. At 24, after winning the Koussevitzky Prize at the Tanglewood Music Festival, the London Symphony Orchestra and the Pacific Musical Festival in Sapporo, Japan, Tilson Thomas became an exclusive BMG Classics Red Seal artist in 1995. His first recording for the label, Prokofiev's Romeo and Juliet, won a Grammy for Best Classical Album in 1996. In 1999, Tilson Thomas and the SFS won three more Grammys, including trophies for Best Classical Album and Best Orchestral Performance.

TYRESE
He grew up in South Central Los Angeles and had been singing since he was 14, winning local talent contests. But his big break was a nationally televised commercial for Coca-Cola. Offers from record labels came pouring in, and a bidding war erupted. "My management and I decided that RCA was the best choice because they were giving me the attention that I needed," Tyrese told Billboard. The label faced an immediate problem. Some people didn't want to take Tyrese seriously because of his acting and modeling background. But his talent and voice overcame any obstacles, with an eponymously titled debut album reaching the No. 1 spot on Billboard's Heatseekers chart. The first single, "Nobody Else," was an R&B hit, and the follow-up, "Sweet Lady," was an R&B hit and a pop crossover, peaking at No. 12 on the Hot 100. Tyrese's popularity was boosted by his gig as host of the hip-hop MTV / Jams feature, as well as great support from BET.

VERTICAL HORIZON
Worcester, Mass, native son Matt Scannell attended Georgetown University, where he got together with fellow student Keith Kane in 1991 to form an acoustic duo. They recorded an album with Carter Beauford, drummer for the Dave Matthews Band. Those and Back Again was released on an independent label in 1992, followed by Running on Ice in 1995 and, with drummer Ed Toth and bass player Sean Hurley added to the lineup, Live Sings in 1997. The indie albums did well enough to capture the attention of RCA execs, and, while the band was courted by several labels, Vertical Horizon signed with RCA in 1998. The three earlier albums, which had sold a combined total of 70,000 units, were re-released with new graphics, and then the label issued Everything You Want and a song that did well on Modern Rock Tracks, "We Are..."

With a large grassroots fan base, the melodic quartet was ready for a breakout. It came with the group's next single, the title track, "Everything You Want," about a girl looking for "Mr. Right," landed in pole position on The Billboard Pop 100. It was a song most people could relate to—no accident, as Scannell told Billboard his main concern is "to sing lyrics that mean something."

KEITH WHITLEY
Born in Sandy Hook, Ky, Keith Whitley demonstrated his musical ability at a very early age. He won a talent contest when he was just 4, took up the guitar at 6, was on the radio at 9 and had a bluegrass duo with his older brother Dwight by the time he was 13. In 1969, Whitley met Ricky Skaggs at a fiddle contest, and they teamed up in the East Kentucky Mountain Boys. Then Ralph Stanley discovered them and put them in his Clinch Mountain Boys band. Eight albums later, Whitley became lead singer for J.D. Crowe's band, the New South. That marked Whitley's transition from bluegrass star to mainstream country.

RCA signed Whitley as a solo artist, but 1984's honky-tonk A Hard Act to Follow didn't sell well enough to chart. Whitley made his Billboard debut with the more commercial I lounging in 1986, but he was unhappy with the production, which he considered too slick. He recorded another album that was too similar and persuaded his label to scrap it. Whitley went back into the studio with producer Garth Fundis and came up with Don't Close Your Eyes, his first top-10 album. The first three songs from the album all topped the Hot Country Singles & Tracks chart. One of them, "When You Say Nothing at All," was later a hit for Alison Krauss and then Irish boy band Boyzone.

Whitley had long battled alcoholism, and, on May 9, 1989, he died of acute alcohol poisoning. The posthumous album I Wonder Do you Think of Me became the most successful of his career and helped cement his reputation as one of the most influential modern country artists.
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"Leaving on a Jet Plane," which was covered by Peter, Paul and Mary. In 1964, Denver had the first of four No. 1 singles, "Sunshine on My Shoulders."

CREATIVE VIDEOS
From 1976 to 1985, Nipper’s most successful singles act was the Philadelphia duo of Daryl Hall & John Oates. Originally signed to Atlantic, they failed to chart with their first album, Whole Oats. Their next two L.P.s were released in 1974. Abandoned Lunchenette peaked at No. 33, but manager Tommy Mottola felt the album was full of hit songs and should have been more successful. War Babies, more experimental than their first album, ran out of steam at No. 86. Atlantic wasn’t too pleased with the album, giving Mottola a chance to shop the duo to another label. RCA signed up Hall and Oates and released a top-five single in 1976, "Sara Smile." The following year, they hit No. 1 with "Rich Girl."

RCA may have missed the first British invasion of the ‘60s, but was right on target when the British re-invasion of the early ‘80s came along. Longtime label veteran Don Burkheimer was instrumental in making Eurythmics a priority in the U.S. after they were signed to the label worldwide through the office in the U.K. David Bowie may have been one of its most successful sound reproduction

The RCA record label was just one subsidiary of its parent company, which also included the NBC Television Network and a giant electronics-manufacturing division. The entire company was purchased by General Electric in December 1985. G.E. was not interested in running a record company. Thorn-EMI of Great Britain bid for the label, but the Bertelsmann Music Group of Germany already had an interest in RCA, and purchased the rest.

In 1987, RCA issued one of its most successful sound tracks in decades, Dirty Dancing. A lot had a live to up to—in 1958, South Pacific spent 31 weeks in pole position. In 1965, The Sound of Music had a two-week reign but remained on the chart for 233 weeks. With hit singles like "I've Had The Time of My Life" by Bill Medley & Jennifer Warnes and "Hungry Eyes" by Eric Carmen, Dirty Dancing managed to stay on top for 18 weeks, making it the longest-running No. 1 album of the last half of the ‘80s.

“DOWNTOWN” SOUND
In the early ‘90s, with female hip-hop groups like TLC

and PolyGram had strength in its home country of Holland, RCA’s reach extended into Europe, South America, Asia, Canada and Mexico. The classical Red Seal line had great appeal in Japan and Europe, with a catalog that boasted artists like Leontyne Price, Mario Lanza, Arthur Fiedler and the Boston Pops, Marian Anderson, and Arturo Toscanini and the NBC Symphony. RCA had one of the strongest classical catalogs in the business because David Sarnoff was such a strong proponent of the company’s classical division. He was also very aware of the company’s image and valuable trademark—he wanted the dog and gramophone image spinning on every record player in America—and beyond.

At that end, the company’s research and development program kept moving forward with technical advances. In 1961, the record company announced a new process by which recordings made only in monaural could be transformed electronically into stereo. Two years later, an improved method of sound reproduction was introduced. The trademarked name, Dynagroove, appeared on the back cover of RCA albums. While other labels scrambled to sign U.K. acts during the British invasion of 1964, RCA flourished with an artist roster that was all-American—including Sam Cooke, Henry Mancini, Skeeter Davis, Little Peggy March, Jim Reeves, Floyd Gardner and the Tokens. RCA’s most successful post-Beatles single of the ‘60s was as American as one could get: "The Ballad of the Green Berets" by S/Sgt. Barry Sadler. The singer/songwriter ruled the charts in the early ‘70s, and RCA’s most popular artist of the decade was John Denver. He originally recorded for Mercury during his three-year tenure with the Chad Mitchell Trio. His first album for RCA as a solo artist, Rhymes and Reasons, included his song

and and En Vouge doing well for other labels, RCA wanted its own distaff outfit. Label exec Skip Miller hit platinum paydirt when he found three women from Brooklyn and the Bronx who first sang together when they were 12 years old. RCA A&R man Kenny Ortiz teamed up writer/producer Brian Alexander Morgan with SWV but resisted queries from label prez Emilio to put any of their music. After repeated requests, Ortiz finally gathered 30 RCA staff members in the office conference room and played the track "Downtown," which convinced department heads to make the trio a priority.

RCA’s chart performance was even better in the latter half of the ‘90s, with artists like the Dave Matthews Band, Tyrese and Christina Aguilera joining the roster. And RCA sailed into the new millennium with two more rock acts: Vertical Horizon and the Foo Fighters.

JAMIESON & ROYNER
(Continued from page 66)

Aside from Matthews’ “The Space Between” and Tyrese’s “I Like Them Girls,” what other music has you excited?

Rovner: The follow-up from David Gray, “Please Forgive Me,” that will clearly take him to double platinum and beyond. Eve 6 released “Here’s to the Night,” which we all felt was the smash on the record. We couldn’t get it to late last year because with the Christmas holiday, it’s hard to release a single. It’s out at modern rock and modern adult, and we’re seeing significant sales action.

As far as new artists, and I think the top about a hand called the Calling. Cherokee’s new record is just extraordinary. She had a critically acclaimed album about two years ago. She started recording this one about a year ago, and I can’t wait for people to hear her. Heather Headley is working on her album. I don’t know if she will make this year, probably not, but that’s going to be a huge focus for us. Coko’s new record is a great, great album. We’re just finishing that one. It will be out in August. We’re excited about Doyle Bramhall II, who’s on tour throughout the summer with Eric Clapton; Sugarbabe, a rock band from Dallas that David Bendeth signed; and Headstrong, another band that David Bendeth signed.

What else might we expect as RCA’s future unfolds?

Rovner: We have a real commitment and focus right now to develop our urban area. I really believe that, with the kind of music that’s coming out of Tyrese, Cherokee, Dante and a new act called Smash Task, we will turn some heads. We will be a player in the urban music game, although we won’t be doing the RCA way, meaning that we won’t be signing a lot of acts.

Jamieson: On the pop/rock side, you’ll continue to see some great acts coming out of there. Jack is in the game, making deals with the right people. I don’t think we’re going to miss a beat, and I think the company is going to grow even faster than it was growing. We’ve got the wind in our sails now. A lot of the stuff that’s behind us, RCA is considered to be a competitive label, and it’ll be more so.

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That's only 14 in dog years.
Farrell, Trixky Deliver Sizzling Sounds For Summer

by Michael Paolella

Such potent jams as “Seeds,” “Happy Birthday Jubilee,” “Did You Forget?,” “Shekina,” and the title track showcase an artist who’s not afraid to completely obliterate the boundaries that still manage to exist between dance/electronic, alt-rock, dub, African, and Eastern leanings. It’s the type of music you feel as dance cards that fans of David Bowie, Talvin Singh, Bryan Ferry, Dubtrigue Sound System, Talking Heads, Sting, and Derrick May will likely gravitate toward. In fact, don’t be surprised if Song Yet to Be Sung becomes the critics’ darling this year.

Ditto for Trixky’s much-anticipated Blownback. Scheduled to street July 10, the artist’s fifth album (his first for Hollywood Records) is an all-out compilation of the exhilarating new electronics and big-swinging hip hop we’ve come to expect from the man who delivered 1995’s essential Maxinquaye and 1999’s schizophrenic Justaprase.

A bona fide dance/hedonistic hodgepodge, Blownback by turns simmer, percolates, and burns. It’s an unforgettable aural journey that is as haunting and bleak as it is breathtaking and beautiful.

Self-produced, the album finds Trixky surrounding himself with an eclectic cast of guest artists, including Ed Kowalczyk of Live; Anthony Keldis, Flea, and John Frusciante of Red Hot Chili Peppers; reggae artist Hawkman; and two singers who’ve been misusing their talents in action for way too long—Cyndi Lauper and Ambersunshower.

We can easily envision all-rockers embracing tracks like “Evolution Revolution Love” (Kowalczyk and Hawkman), “Wonder Woman” (Frusciante and Flea), “Diss Never (Diss)“ (Hawkman), and the wildly wicked “You Don’t Wanna” (Ambersunshower), which finds Trixky reworking the synth pattern from Eurythmics’ “Sweet Dreams (Are Made of This)” into a blissfullyenary haze.

“Your Name,” also a vehicle for Ambersunshower, is the closest Trixky will probably ever get to a children’s lullaby. Wholly sweet, it shows yet another side to the artist. “Five Days” is signature Trixky, with dark, luminous beats forming a dramatic backdrop over which he and Lauper get it on—vocally, that is. Can you say “gorgeous”?

For his third album, DJ Luke Gordon—who records under the guise of Spacer—acknowledges he wanted to make an album that he could play in clubs. With The Beamer—which Pussyfoot/Palm will have in store June 19—the artist has deftly succeeded.

Experimental in its fusion of sounds and styles, The Beamer is all about mixing and matching distinctly different musical elements. “Move” is steeped in the dub sensibilities of Reggatta de Blanc-era Police, “Matamanda” is a jazzy percussion frenzy, “Smile” is beautifully Middle Eastern, and “Cursory Rub” is a fiery tribal-discostomp.


Overflows of powerful beats that wouldn’t sound out of place in a Fatboy Slim set, On the Ropes finds the duo embellishing its decidedly pop soundscapes with ample doses of funk, house, soul, disco, and rock. It’s as if Gary Glitter, George Clinton, Deee-Lite, Dr. Buzzard’s Original Savannah Band, and Anita Ward got together for some recording fun in the studio. Twisted in thought, perhaps, but oh, how it works!

Highlights include the Eastern–Continental (next page on next page)

Heard ‘Arrives’ Via Track Mode Recordings

House music pioneer Larry Heard may very well be clubland’s most commercially and critically respected artist. Creating dancefloor-savvy—and left-field—aural sensations for 16 years, Heard has inspired many acts, from LED Bulem and 4 Hero to Deep Dish and St. Germain. With the June 5 arrival of his new album, Love’s Arrival, Heard will likely remain true to his inspiration—as well as an artist’s artist.

Heard’s first new album of the decade, Love’s Arrival (Brooklyn, N.Y.: Track Mode Recordings) is also his first to arrive via a U.S. label since 1992’s Introduction (MCA). Unlike his recent instrumental albums for such European labels as Distance (1997’s Dance 2000) and Black Market (1996’s Alien), Love’s Arrival finds the 40-year-old musician/songwriter/producer returning to a more friendly terrain, with the artist himself singing on half of the album’s 12 songs.

Created for sophisticated dancefloors and post-clube experiences, Love’s Arrival is Heard’s signature—and sublime—keyboard work. Such tracks as “Praise,” “Dew Drops,” “Another Night,” “When I Think of You,” “Missing You,” and the title track are as classic in approach as they are modern in delivery. In the realm of dance/electronic music, Heard has concocted one incredibly sincere—and timeless—recording.

“I’ve been on the road for a long time when I get in front of all the equipment in my studio,” explains the Chicago reared, Memphis-raising Heard, whose songs have been recorded by Alleviated Music (ASCAP). “I exercise a gift. God gave me to make music. If you’re being honest with yourself and creating what’s truly personal then that’s precisely what should come through.

“But I must admit, I’m always trying to figure out what to do musically,” he continues. “Too many people want me to do the same stuff I’ve been doing. As an artist, I can’t do that. I have to grow and evolve. In a way, the new album encompasses all my previous albums, while forging ahead with new elements.”

Love’s Arrival is the creation of an artist who’s experienced life’s joy and pains. “It was all so exciting then—enthusiasm was everywhere,” remembers Heard, referring to the halcyon days of house music when he, along with producers like Marshall Jefferson and Steve “Silk” Hurley, were putting Chicago on the radar screen of the international dance community.

“At the same time, many of us were incredibly naive,” he says. After numerous disappointments and scandals—including labels releasing recordings by Heard without his consent—he remains optimistic. “Despite all the horror I’ve experienced, I still want to create music.”

That said, it should come as no surprise that Heard claims his biggest challenge remains keeping his sanity. “Much of the music industry is so centered around hype, leaving little time for creative expression and creativity. While I’m still working in and working with in this system, I do tend to keep my distance.”

Fortunately, this has never hindered Heard’s creative process. If anything, it has helped foster a wildly diverse and richly hued rhythmic palette, encompassing garage, house, hip-hop, ambient jazz, and soulful house.

Since the mid-90s—and recording has with a handful of albums—Heard has released several instrumental tracks, including “Mystery of Love” (Fingers Inc.), “Just Another Day” (the 11), and “Closer” and “Can You Feel It” (Mr. Fingers). Along the way, he issued nine albums and produced Robert Owen’s “Bring Down the Walls.”

“Larry has always been ahead of his time,” says Chris Baker of Track Mode Recordings founder/president Brett Dancer. “From his earliest tracks to the new album, Larry has seen a lot of what it means to create high-quality, classy music.”

David Shebrio, owner of New York indie outlet Rebel Rebel, concurs and adds, “Larry Heard is one of those artists that customers continually inquire about. He has a constantly growing fan base that anxiously awaits each new recording—and this new album is no exception.”

Prior to the album’s release, club DJs will receive a one-sided promotional 12-inch containing the album version of “Direct Drive.” Concurrently, MP3 clips will be E-mailed to dance radio’s300 most influential listeners. In the electronic music industry, says Dancer. He adds that Heard will be part of the label’s DJ tour planned for this summer, the future of which he expects to have audioclips of Heard on the label’s Web site, Trackmode.com.

“It’s always been about the music for me,” notes Heard. “I want people to experience my songs. Ultimately, I want the rhythms of my songs to reel people in.”

MICHAEL PAOLETTA
FARRELL, TRICKY DELIVER SIZZLING SOUNDS FOR SUMMER

(Continued from preceding page)

etched opening track "From Rusholme With Love," the hip-swingin' "Because I'm Worth It," the piano- and horn-fueled "Shake Me," the cinematic "Space Farm," and the orchestral "Lonely Girl."

An absolute high point is "Don't Falter," which will surely please fans of such acts as Saint Etienne and Dubstar. A hit in the U.K. last year, the effervescent yet melancholic "Don't Falter" pairs Mint Royale with former Kenickie vocalist Lauren Laverne. The result is a postcard-perfect, summer-ready pop gem.

From France comes the eponymous debut from Grand Tourism, which streets June 26 via Cyber Octave/Higher Octave Music. Comprising musicians Chris Canavaggio and Bob Farrell and sound engineer Sean Henry, Grand Tourism came from the same fertile scene that introduced such French delights as Daft Punk, Air, Cassius, Dimitri From Paris, and <crino-céroses>, among others, to the world.

Responsible for two late-’90s singles ("La Baie du Fakir" and "Sexy Funky") and one EP (A L'Ecoute de Tres Courtois), Grand Tourism revels in intertwining the love and now-soothing electronics with what came before (romantic French pop).

Pposed to be one of this summer's cocktail/dinner party soundtracks, the multi-textured Grand Tourism features the vocal stylings of Terry Callier (the sultry "Les Comarres d'Air"), Ken Norris (the Human League-etched "Act of Love"), and Angie B. (the fiercely urban "Romantic Hold Up"). Don't say we didn't warn you!

For A Good Cause. Late last year, LIFEbeat, the music industry's nonprofit HIV/AIDS resource and awareness organization, inaugurated Club Aid with a party-fundraiser at San Francisco's Club Universe. On April 13, the second Club Aid was held at the Metro Club in Chicago. Produced by LIFEbeat's Leslie Doyle and presented by Chicago-based promoters Direction and Pure, the sold-out event featured DJs Barry Harris (one-half of the Thunderpuss production outfit) and Paul Oakenfold, who played a beat-savvy mix of trance, tribal, and progressive house. LIFEbeat is planning similar Club Aid events in New York, Miami, and Dallas, among other cities. Shown taking a break, from left, are Harris and Oakenfold.

Smash Task and SEC would like to congratulate RCA Records on 100 years and we look forward to being a part of the success of the next 100 years.

The Coach

Pookie Cappucino
Chooch Da Gooch
Dirty Dirk
Dolla Bill
HOT DANCE MUSIC

CLUB PLAY
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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MAXI-SINGLES SALES
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Asleep At The Wheel Rerecords 'Very Best' For Relentless

BY JIM BESSMAN

NEW YORK—At this point, Ray Benson figures, it's virtually impossible to compile a best-of collection of his venerable Western swing band Asleep at the Wheel.

"All our stuff is scattered over so many labels that we can't cooperate," says lead vocalist/guitarist Benson, who founded the much-recorded group in 1970.

Then again, he notes, the band only had two chart hits—"House of Blue Lights" and "The Letter That Johnny Walker Read." "But the only way to define 'hits' is that they're the ones the people yell for every night," adds Benson, who also cites "Choo Choo Ch'too Boogie," "Miles and Miles of Texas," and "(Get Your Kicks on) Route 66," which are all among the 14 newly recorded tracks comprising The Very Best of Asleep at the Wheel, which Relentless/Nashville will release June 5.

The new versions are advantageous in that they represent the current Asleep at the Wheel configuration, "which is the best we've ever had musically," Benson says. Additionally, the songs are all sung now by the bandleader, whereas earlier versions highlighted long since departed band members.

"It's been a real learning process over the years," he continues. "I've seen us progress musically, especially now, and [the Very Best of] Asleep at the Wheel, I think, is better than any of the previous albums we've done."

Still, Benson was determined to stay away from major labels this time out. "I'm not giving any label ownership of this record for the next 35 years," he says. "I think we should be independent because I'm dead," he says. The small thing that not only do we own our records, but we're not available. So I said that we wouldn't do that anymore—the indulgent servitude of getting an advance but having to pay for the product and then [the label] owns it.

"I understand that millions need to be spent in the music business and that's not the case for a lot of us," Benson continues. "Our last experience with Dreamworks [1999's Ride With Bob] was a disaster. I provided them with a lasting, genuine work of art—which I don't often say about my music—and all they did was botch the promotion and drop us, even though we sold a quarter-million records and won three Grammys."

At the Skyline Drive-In, and she's one of the great singers," Benson says. "Chris O'Connell sang on the Letter when we recorded it 25 years ago, and Mandyl's [30 years old], so it was like déjà vu all over again—and so reminiscent of Chris. Brad's from West Virginia, where we started, and he embraces both that tradition of picking and singing in country music. So it's the whole deal.

Other guests on the album include Bobby Lewis on harmonica, Johnny Gimble on electric mandolin, and Eliza Gilsyn on fiddle vocals.

The disc's first single and video is "Big Balls in Cowtown," with extra scenes from the video shoot to be used for a long-form video, Roy says.

"We have some unique promotional ideas for the single to capitalize on the title in a non-offensive way to get a chuckle out of programmers," Roy adds. But he notes that Relentless/Nashville "isn't a radio-driven label per se but dedicated to singer-songwriters and 'fan' kinds of artists [also] like Tracy Nelson and Steve Forbert.

"We're doing a very intensive print campaign with just about every publication, including No Depression, Country Weekly, and Western lifestyle publications.

The self-managed, William Morris-booked group will be "touring crazy all summer" again, including the mammoth George Strait Country Music Festival tour, Benson says, and "basically hitting all the radio stations that love us—which they do very well, though not necessarily [trade publication] reporters."

But Asleep at the Wheel also has steadfast friends at radio. "We've got Dave to have Ray and the boys do in stores for us," says Vinnie Bigbird, director of field marketing and special product for the Trade World chain. "Even with all their Grammys, they've really gotten the sales they deserve, but now they're a big fish in a small pond vs. being on a major label and just another one of the guppies."
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**NOTE:** Above chart is based on shipments and market presence. For the week ending May 24, 2003. Chart provides a snapshot of the top selling albums in the U.S. and reflects Billboard's efforts to encompass all retail formats, including retail sales, rentals, and streaming/download sales. For information on national sample completions, SoundScan, Inc. (606-350-3503) or SoundScanCommunications, (606-350-3040). Billboard's Top Country Albums is compiled by SoundScan, Inc.
BY LORIE HOLLABAUGH  

NASHVILLE—Most acts have to spend years paying dues, building a career with radio hits, singles and platinum albums, and establishing a fan base before landing either a lucrative partnership with a major act or a top booking agency, endorsements, or a development deal for a TV pilot with a big studio. But that’s not the case with RCA group 3 Of Hearts.

In the past year, the teenagers from Fort Worth, Texas, have done a Seventeen magazine promotion tour, appeared on “Lodge on the Line,” where, which was their television debut as “3 Of Hearts,” has his show where, when they ranged more than 200,000 copies. That title moves more than 21,000 units and closes at No. 6 this issue.

Compared with McGraw’s five prior albums of new songs, Set This Circus Down (Curb) starts with nearly 250,000 pieces in the June 21, 1997, Billboard. First place is held by A Place in the Sun, which bagged approximately 252,000 pieces during its opening week. That set, which celebrated its second birthday at No. 51 on Top Country Albums, shifts to Top Country Songs this week.

“Grown Men Don’t Cry,” the lead single from Cirus, gains 365 detections to advance 6-3 on Hot Country Singles & Tracks. With just eight weeks under its belt, the single stands a fighting chance of unseating Brooks & Dunn’s “Ain’t Nothing ‘ Bout You.”

“A Place in the Sun” is one song. Its first week at radio the chart, the Brooks & Dunn hit summit at the 11th week. If sales smile on the duo again next issue, “Ain’t Nothing ‘ Bout You” will match “Boogie” for the pair’s longest stretch at No. 1 to date. “Boogie” is officially the pair’s biggest hit so far, with four weeks at No. 1 and 20 cumulative chart weeks.

To make matters even more interesting, if the new title claims four weeks at No. 1 and descends the chart slowly enough, the “biggest hit” crown will be won in the weeks on column.

BUCKLE UP MISS DAISY: With less than three days of selling time after the film’s April 27 release, the Driven soundtrack (Curb) bows at No. 21 on Top Country Albums with approximately 6,000 copies. Woes taking top weekend box-office receipts of more than $12 million, predicting Greatest Gainer or Pacsatter honors next issue is probably not too far fetched.

The soundtrack is weighted heavily toward country fare, including tracks by Joe Dee Missenda, Tim McGraw, LeAnn Rimes, and Lisa Brokop. Another feature acts include Tantric, Rare Bland, and Mary Griffith.

SCATTERED, SMOOTHED & COVERED: Hot Country Singles & Tracks hasn’t seen a good cover battle since Travis Heartwood and LeAnn Rimes squared off in October 1997. This time, Billy Dean, Suzy Bogguss, and newcomer Jillian are in the fray for your Hot Shot debut as No. 51. The challenge is issued by Hal Ketchum and Lisa Brokop, whose Curb single is being billed as “the original songwriter.” Brokop penned the song with writers Cyril Rawson and Richard Wold. The trio has the head start with spins at 60 monitored stations, while the duet version starts with spins at two outlets.

COUNTRY SINGLES A-Z  

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

ARTISTS & MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Div / Sheet Music Div)

184 DON DOKTORS PUBLISHING CO., ASCAP/Whyte’s Music / BMG

224 ALTRI records, BMG/Clay Wood

230 JAEGER Libby 

237 RIVERHEART MUSIC

246 CLASSIC RODEO MUSIC

251 THE COUNTRY DOCUMENTARY

258 RJC BY RJC

300 A&H COMPANY (BMI)

339 ALL CONVIVIAL (BMI)

348 NONE (BMI)

357 NA (BMI)

366 A&H (BMI)

375 BMG (BMI)

384 ASCAP (BMI)

393 BMG (BMI)

402 BMG (BMI)

411 BMG (BMI)

420 BMG (BMI)

429 BMG (BMI)

438 BMG (BMI)

447 BMG (BMI)

456 BMG (BMI)

465 BMG (BMI)

474 BMG (BMI)

483 BMG (BMI)

492 BMG (BMI)

501 BMG (BMI)

510 BMG (BMI)

519 BMG (BMI)

528 BMG (BMI)

537 BMG (BMI)

546 BMG (BMI)

555 BMG (BMI)

564 BMG (BMI)

573 BMG (BMI)

582 BMG (BMI)

591 BMG (BMI)

600 BMG (BMI)

609 BMG (BMI)

618 BMG (BMI)

627 BMG (BMI)

636 BMG (BMI)

645 BMG (BMI)
MAY 12, 2001

BILLBOARD TOP COUNTRY SINGLES SALES

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MAY 12, 2001

BILLBOARD HOT COUNTRY TRACKS

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<td>IT'S A GREAT DAY TO BE ALIVE</td>
<td>TRAVIS TRITT</td>
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<td>WHILE YOU LOVED ME</td>
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<td>THERE YOU GO AGAIN</td>
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<td>WHERE THE BLACKTOP ENDS</td>
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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY

SoundScan

Billboard www.billboard.com

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www.americanradiohistory.com
The List of Prizes won by American composer John Corigliano already stretches to a healthful length and includes honors recognized by the general public, as well as those known only to music enthusiasts and industry insiders. His rugged, apocalyptic Symphony No. 1, an impassioned response to the AIDS crisis, won the prestigious Grammey Award for best new orchestral composition in 1991. The Chicago Symphony recording of the work on EMI earned Grammy Awards for best contemporary composition and best orchestral performance.

In 1996, Corigliano became the first composer ever to win the Grammy for best contemporary composition a second time, for the Cleveland Quartet's recording of his String Quartet. That recording also picked up a second trophy: for best chamber music performance, while the National Symphony Orchestra's BMG recording of Symphony No. 1 and a concerto for piano and orchestra, Renownence, shared the Grammy for best classical recording the same year. Last year, Corigliano became only the third composer in history to win a Grammy in history to win an Academy Award for his score to The Red Violin, recorded by Sony Classical. (The 1991 winner, Nemo Studios, was also on Aaron Copland, who won in 1949 for The Heiress.)

But something about winning the Pulitzer Prize creates a musician to compose the character, weeks later he received the coveted accolade for his Symphony No. 2. "Every composer wants a Pulitzer, really," Corigliano confesses. "It's got history, and the history is American music, so it's not like any other award. The Gravemeyer is certainly a wonderful validation because it's not just American, it's worldwide. And the Oscar is a different sort of validation. What I do, basically, is write symphonic music, so if I get an Oscar, it's like winning the lottery. But if I get a Pulitzer, it's for my life's work. Emotionally, it means a lot more to me.

The award, of course, has elicited its share of debate. On the one hand, there are strong arguments that the Cornigliano ranks among the most popular living American composers, but many critics remain deeply divided as to whether the award was even a surprise (I come down on the side by the way). And his supporters puzzled over the decision to bestow the Pulitzer Prize on Symphony No. 2, which is seemingly a mere elaboration for string orchestra of the earlier String Quartet.

Without belittling his own accomplishments, Corigliano offers an explanation as to why his time had come. "I hear they changed the jury, financially," he says. "And I had a suspicion that would explain everything. Most of the people who contacted me said, 'You know, John, we kind of like what you're doing, and you should have gotten it before, but it might as well be now.' I'm not saying that agreed, but there are other big pieces I've done—the opera The Ghosts of Versailles, the first symphony—and I think it had more to do with the other situation.

The jury that finally awarded the Pulitzer to Corigliano included three composers who had previously won the prize—Robert Ward, John Harbison, and William Schuman. They were joined by David Baker and Washington Post critic Tim Page (another Pulitzer winner). Most of Corigliano's major works have been recorded, including Symphony No. 1 and String Quartet, as well as the Red Violin concertos, for various instruments, and two of his film scores. But while Symphony No. 2 will likely find its way into the orchestra.
**Billboard**

### MAY 12, 2001

#### Top Jazz Albums

**1. ST. GERMAIN**

- Title: *L’Été en Ville*
- Label: Blue Note Records

**2. BONEY JAMES & RICK BRAUN**

- Title: *Shake It Up*
- Label: Arista Records

**3. SOULIVE**

- Title: *Blues & Harmony*
- Label: J Records

**4. HERB ALPERT**

- Title: *From the Heart*
- Label: Almo Sounds, Interscope

**5. RAE MORRIS & STONEWALLS**

- Title: *Acquainted with the Night*
- Label: Resonance Records

**6. DAVE KOSZUS**

- Title: *The Dance*
- Label: Sony Music

**7. JEFF LOEB**

- Title: *Kicking It*
- Label: Sony Music

**8. RICK BRAUN**

- Title: *Don’t Let Your Heart Take You Too Far*
- Label: Arista Records

**9. SOULFUL**

- Title: *Don’t Do It*
- Label: Sony Music

**10. TONY BENNETT**

- Title: *Never Never Land*
- Label: Columbia Records

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#### Top Contemporary Jazz Albums

**1. ST. GERMAIN**

- Title: *L’Été en Ville*
- Label: Blue Note Records

**2. BONEY JAMES & RICK BRAUN**

- Title: *Shake It Up*
- Label: Arista Records

**3. SOULIVE**

- Title: *Blues & Harmony*
- Label: J Records

**4. HERB ALPERT**

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**9. SOULFUL**

- Title: *Don’t Do It*
- Label: Sony Music

**10. TONY BENNETT**

- Title: *Never Never Land*
- Label: Columbia Records

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**Artists & Music**

*Jazz Bass* by Steve Graybow

- From his career breakthrough as a producer and arranger of Miles Davis’ late-period *Tutu* and *Amandla* projects, bassist Marcus Miller has made a point of combining what he refers to as “the improvisational spirit of jazz” with contemporary funk and R&B rhythms.

- “When I was coming up, you took the best elements of all types of music and combined them,” says Miller. “Today, it seems like a lot of music that uses contemporary instrumentation does not represent the best of what the music can be.”

* M. Squared (Telarc, May 22), Miller’s first studio project as a leader since 1994’s *Tiltes*, continues the bassist’s explorations into the fukne reality of jazz fusion, utilizing deeply new R&B rhythms with time-honored compositions by John Coltrane ("Lonnie’s Lament"), Charles Mingus ("Goodbye Pork Pie Hat"), and Billy Cobham ("Red Baron"), along with new compositions from Miller’s pen.

- "The bassist also makes good on his intent to include elements from a diverse array of genres by taking on Talking Heads’ "Shaw" Down the House," turning the modern rock classic into a seven-minute funk tour de force that incorporates an expanded saxophone solo from alto player Kenny Garrett. Miller uses the song’s melody as an identifiable touchstone, referencing it throughout a number of musical permutations. "My band was playing ‘Shaw Down the House’ long before we recorded it," says Miller. “It has become common for musicians to play for the first time when they are in the studio recording, but you need to play it night after night to strip away everything that is unnecessary, to distill it down to its essential truth.”

- Guest musicians on *M. Squared* include Wayne Shorter, Branford Marsalis, and Herbie Hancock, who duets with Miller on “Goodbye Pork Pie Hat.” "The melody of the song always connected with me," says Miller. “It’s like something you would hear in church; it feels right and good.”

- The concepts of strength and beauty, addressed in the terms “power” and “grace,” are used as recurring themes on *M. Squared*. "Music today has either power or grace, but rarely both," Miller explains. “Martin Luther King could be strong, but he never lost a sense of beauty when he spoke. When Miles played his horn or Michael Jordan plays basketball, it is a combination of heart, soul, and mind. I try to capture that in music.”

- Recently, Miller scored the soundtrack to the soon-to-be-released animated film *Trumpet of the Sun*, the last children’s book written by novelist E.B. White. Miller gives the uplifting story of a voiceless swan who learns to communicate with a trumpet a decidedly jazz-oriented musical backing.

- Miller recalls that “the producer wanted sophisticated music that would not be condescending or simplistic just because it was geared toward children. I included all forms of American music that relate to the trumpet: jazz, New Orleans swing, and big band. Children appreciate jazz. There is no reason to play ‘down to them.’"
“We hired him anyway,” Bandier says of Overton taking the top post at EMI Music Nashville in 1995. “We thought the guy did such a good job, we better get him on our side.”

Jackson landed his first publishing deal after his wife, Denise, met Glen Campbell in 1985. The couple moved to Nashville soon after, and publisher Marty Gamblin signed the Georgia native to a deal with Glen Campbell Music in 1986. (Gamblin also briefly

Neither Jackson's camp nor EMI would release the terms of his new agreement, but sources say the deal is obviously another multimillion-dollar pact.

When asked about the length of Jackson's contract, Bandier responds with a laugh, “Hopefully for the rest of his life.”

Overton says one of the reasons Jackson chose to sign with EMI is that he’s looking to have more of his songs recorded by other artists. ‘Before the Warner-Chappell deal, he had several hits by other artists recording his songs,’ Overton says, citing Clay Walker, Randy Travis, Gretchen White, and Faith Hill. “One of the main things Alan was looking for was someone to work his catalog.”

EMI Nashville supplies itself on getting write cuts for its writers/artist stable. “Every artist that I have on the chart right now — Brad Paisley, Phil Vassar, Carolyn Dawn Johnson, Jamie O'Neal, Daryle Singletary, among others — all have songs by other artists, Overton says. “Alan said, ‘I'd love to write for other artists again.’

“I know what’s very important to him,” Overton adds. “It also can extend his overall career. Alan could have a very successful career as a pure songwriter.

Overton says he also plans to get Jackson involved in writing for films. “We’ve had a lot of success, and maybe we can get him placed in films,” he says. “Jamie O’Neal has just sung in her second film. Alan and I have been talking about movie ideas. Alan is a very bright man and a very creative man. When Alan focuses and takes up the challenge, there’s no one that can stop him.”

“Playing The Hits Of EMI Publishing; Promoting The John Lennon Contest

CATALOG CRASH COURSE: Alan Warner, EMI Music Publishing's Los Angeles-based senior VP of catalog promotion, was brought back to New York last month by popular demand to conduct one of his crash courses in the company's massive catalog. Hosting a daylong meeting for the company's A&R, rights, marketing, and music resources staff, Warner played excerpts from nearly 200 songs — much as he does on a monthly basis in L.A.

“We take over the creative listening meeting and play the songs of either a writer or an important part of a catalog,” says Warner. “This is the second year in a row I’ve done a whole day in New York, and it's part of [chairman/CEO] Martin Bandier's plan to further acquaint staffers with gems in our vast song catalog.”

W arner chose a multitude of versions from a broad selection of writers, ranging from the Mandy Patinkin recording of Yip Harburg and Harold Arlen's "Over the Rainbow", which features that song's rarely heard version, to five different versions of the New Orleans R&B classic "Land of 1000 Dances" — including composer Chris Kenner's original, with a lyric that features the song's title, which is missing from all subsequent versions. Chairing the meeting was executive VP Joanna Boros, who emphasized the many varied roles which cuts may have and which rights may be assigned. The meeting was held at the Ronettes' home in L.A.

“LENNOX BUS ON TOUR: The John Lennon Educational Tour Bus rolled into Madison Square Garden in New York recently to stir up some interest in the fifth annual John Lennon Songwriting Competition, sponsored by the New York Music and Internet Expo. The competition, which commenced in April and runs through Sept. 26, is divided into 12 categories including pop, rock, Latin, jazz, classical, country, folk, world, gospel/inspirational, R&B, hip-hop, Latin, electronics, folk, and children's songs. Grand-prize winners in each category — who are selected by such celebrity songwriters as Ashford & Simpson, Ani DiFranco, Elton John, Joshua Redman, and Pam Tillis — will receive four to six thousand dollars and five hundred dollars in musical equipment, in addition to a trip to New York to perform at the competition's grand finale. The bus is a thirty-five-foot mobile recording studio, complete with a full-size recording studio, and is free to young songwriters who are interested in learning more about the craft of songwriting.

“Words & Music by Jim Beamann

by Jim Beamann

GIVE IT AN ASTERISK: A textbook example of how not to use a song can be found in HBO's "Omnibus: the Life and Songs of Woody Guthrie" during an intimate scene between Mrs. Guthrie and her husband. Great artist, great song—but it’s the only moment in the movie that rings false in terms of authenticity. In a film where the actors, settings, dialogue, and other soundtrack songs seem true to the period, hearing Lovett's unmistakably contemporary voice on the right-ly acclaimed 1989 Lyle Lovett and His Large Band album track sensibly shatters the illusion.

Materials for Jim Beamann can be sent to 351 West 57th Street, #105, New York, NY 10019, or E-mailed to abe@billyhtdocs.net.
Capitol Plays Host To Surround-Sound Pioneer Schmitt

Capitol Studios, located in the famous Capitol Tower at 1750 North Vine St. in Hollywood, is one of the storied recording facilities of the world. The oldest music recording studio on the West Coast, Capitol was the site of recording dates for legendary artists such as Frank Sinatra and Nat King Cole, who years after their death, continue to cast a long shadow over their contemporaries.

Recently, Capitol Studios played host to the old and the new. The analog masters from Van Morrison's Moondance (recorded in 1969) were transferred to two new hard-disc recorders, Euphonics E-1 and Alexis Adat HD24, for subsequent surround mix at Presence Studios in Westport, Conn., by engineer Elliot Scheiner (Studio Monitor, Billboard, April 28).

Another engineer, eight-time Grammy winner Al Schmitt, was also on the scene at Capitol that day. A surround-sound pioneer—like Scheiner—man Schmitt- with many 5.1 mixes to his credit, Schmitt was creating a multichannel mix of a recording he had just completed and mixed for 2-channel (CD) release: the forthcoming album from jazz singer/planner Diana Krall.

"We did the London Symphony Orchestra (LSO) at Abbey Road Studios in the old Beatles studio, Studio 2," Schmitt says. "It was just great. I used two [Neumann] M 150s for ambiance. For surround, I used two of the original M 50s."

Though he also employed Neumann microphones on the French horns, violins, violas, cellos, basses, and woodwinds, Schmitt notes that the 54-piece LSO was easy to capture with just the ambient and surround microphones, given the super- acoustic of Abbey Road's Studio 2.

Overdubs complete, Schmitt created both the 2- and 5.1-channel mixes in Capitol's Studio C on a Neve VR72 console, employing the Lexicon XR700 digital effects system and TC Electronic System 6000 multichannel processing platform. For the multichannel mix, Schmitt also used his own Mastering Lab monitors: Mastering Lab-built controllers and electronics with Tannoy drivers, designed by the Hollywood-based mastering facility.

"Tommy LiPuma wanted me to do the surround on Diana Krall," Schmitt confides, "so it was ready when I did the stereo first, then went into the surround right after. Some guys like to do it first, but everybody works differently. For me, this the easiest way."

Schmitt also notes, however, that while the 2-channel release of Krall's new album is scheduled for early September, Verve has made no announcement as to its plans for the multichannel mix.

Like Scheiner, who revisited his recording of Moondance for a planned Warner DVD Audio release, Schmitt has remixed Breezin', now available in the DVD Audio format from Rhino Records, a member of the Warner Music Group. Warner remains the sole major to release titles in the DVD Audio format, to date.

"Warner Bros.—and Rhino—has a dump on everybody," Schmitt says. "They are so far in advance of any other record company. Once [DVD Audio] is in cars, I think it's going to go over big."

As this issue of Billboard celebrates the 100th anniversary of RCA Records, it is fitting to note that Cooper's Ferry Development Assn. (CFDA) of Camden, N.J., has contracted with Dan Gaydos and Bernard Fox of the Museum of Sound Recording to plan, design, construct, and staff a new museum and theme park. Sound Wave, the International Museum of Recorded Sound and Entertainment Center, will occupy 113,000 square feet of exhibition space and will be a major part of the vast effort to revitalize the economy of Camden.

CFDA's mission is to develop the Camden waterfront into multiple tourist destinations with thematic ties to the Penn's Landing tourist district across the Delaware River, on the Philadelphia waterfront. Already in place on the Camden waterfront are the E-Center, a large-scale concert venue; a children's garden; and office buildings housing the CFDA and Delaware River Port Authority.

Though emphasis will be placed on the history and presence of RCA in Camden, SoundWave will present a wide experience of sound history, sound phenomena, and sound environments to visitors.

Gaydos, president of the Museum of Sound Recording, and Fox, the museum's project director, are also acting for the CFDA to coordinate all interests within the recording and audio industry for sponsorship, consultation, and historic and technical research, as well as artistic, technical, and cultural interface.

The Museum of Sound Recording was founded in New York in 1991 to celebrate the rich legacy of the recording industry and to safeguard its technologies for future generations.
Artists & Music

Latin Academy To Honor Iglesias

Iglesias to be Honored: Spanish icon Julio Iglesias will be honored at the 2001 Latin Academy of Recording Arts and Sciences (LARAS) person of the year. The recognition, awarded to the singer for his artistic and philanthropic accomplishments, will be presented to Iglesias during a tribute dinner and concert Sept. 11 in Miami, the evening prior to the Latin Grammy Awards.

Iglesias is the second LARAS person of the year. The first was Emilio Estefan Jr., who was honored during last year's first Latin Grammy Awards (Billboard, Oct. 7, 2000).

In addition to his fertile four-decade recording career, Iglesias has worked for a series of organizations, including Farm Aid, the Muscular Dystrophy Assn., the American Foundation for AIDS Research, and UNICEF, an organization he's represented for more than a decade.

Conference News: In his exclusive question-and-answer session during the Billboard Latin Music Conference April 25, singer Marc Anthony revealed that he will release two separate albums simultaneously this summer: a Spanish-language salsa disc and an English-language pop disc (Billboard, May 5).

Both albums will feature compositions by Anthony (mostly co-writes) and will yield a single released to different radio stations. Anthony, who first recorded his own music on his self-titled English-language debut album, says he's been writing his own material for years. And while his upcoming English-language disc will be more pop and "less personal," his salsa disc will veer into uncharted territory. "It has world rhythms, classical music, and old salsa," he said. "The common thread is a hit song is a hit song."

In other conference news, Billboard hosted its first-ever regional Mexican music panel, in recognition of the genre's clout in the marketplace. According to the Recording Industry Assn. of America, 51% of all Latin music album sales are under the regional Mexican/Tejano banner (Billboard, April 28).

In addition, the well-known veteran of the music world, "And I'm making money everywhere."

But Jose Rosario, president/CEO of Seven Rivers Music, said that despite its numbers, regional Mexican music remains the orphan of the Latin industry. "We are a fact of business life in the U.S., but we are invisible to the Latin business because most big labels focus on pop and tropical," he said. "We are the hicks, the rednecks of Latin music."

All panelists agreed that a better understanding of regional Mexican music was needed at all levels.

Old Meets New: Folklore composer Ariel Ramirez, along with popular folk singer/songwriter Leon Gieco, were the top winners at the third edition of Argentina's Premios Grammy music awards April 18. Gieco, winner of the Gold Girdle, began his career in the Argentine rock genre and has achieved worldwide recognition with a fusion of folk and local ethnic music that includes classic songs that have been sung by artists of all styles. Ramirez has 

(Continued on page 116)
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Velásquez Gets Personal On Sony Set

**BY LEILIA COBO**

MIAMI—By now, singer Jaci Velásquez has grown used to being called “La Nina Buena” (the Good Girl)—even if she’s all grown up, has a boyfriend, and is willing to get low somewhere on her new Spanish-language album, Mi Corazón, set for release May 8 on Sony Discos.

“It’s much the heart on tape,” says Velásquez, 21, separating this set from her previous recordings. “The first single, ‘Como se Cura Una Herida,’ is really about my parents’ divorce, and the whole record is very much my life this year.”

And that may shock fans who think their good little girl ought not to sing about things like love and breakup. But at the core of it all, says Velásquez, lies the fact that she continues to stand by her Christian beliefs.

“I’m aware I’m going to be criticized a lot, that people may say, ‘She’s not Christian because she sings about love,’” ads Velásquez. “But that’s important to say life is not perfect, God is not perfect. As humans, we’re going to fail. And that’s the way it is.”

Before her newfound notoriety as a Latin pop artist with 1999’s Llegar a Ti, Velásquez was already established as a Christian artist. Banking on her conviction, Velásquez’s first Sony Discos album included both Spanish-language versions of previous hits, as well as new material written specifically for her.

Mi Corazón follows that with songs written by Latin hitmakers like Rudy Pérez (who produced Llegar a Ti) and Desmond Child, as well as Christian music songwriter Mark Heimerman. But Mi Corazón is far edgier than its predecessor, mixing upbeat dance tracks with the sweeping ballads Velásquez is famed for in her first set.

Unlike Llegar, whose Spanish tracks were produced solely by Pérez, Mi Corazón has production credits from Pérez as well as Emilio Estefan Jr., Alejandro Jaén, Heimerman, and Child. There’s also a duet with Angel Pérez, lead singer of Son by Four.

Although Velásquez didn’t contribute to the writing of the tracks—“She says she doesn’t feel comfortable writing in Spanish, although she is writing for her upcoming English-language album—she did tell the various writers what she wanted to convey in each song.

“She’s really evolving as an artist, and she has a lot of input,” says Sony Discos VP and general manager Edy Flehnen. “She had expressed an interest in working with different producers, and it gives a different diversity of sound to the album. And she’s far more confident in Spanish. She comes across in a way that’s more convincing than before.”

Aside from the change in sound, Velásquez faces the more daunting task of maintaining parallel careers in English and Spanish in a Christian market and a Latin pop market. Although the two tours are back to back, Velásquez is currently on her year’s Crystal Clear tour, for example, Velásquez included several numbers in Spanish—the singer’s work is still distributed and marketed through two separate labels.

In connection with her new release, Velásquez has signed up to be the spokeswoman for Fie- da Hair Products and will be featured in an upcoming major ad campaign targeting the Latin market. The first spot, featuring “Como se Cura,” will be shot May 9 in New York.

The common thread, however, comes down to not only Velásquez’s voice and self-assurance—remarkable for someone her age—but also her equally felt convictions, which have translated into an album that sounds far more honest than her debut.

“This record required a lot out of me, physically and emotionally,” says Velásquez. “I wanted to record “Como se Cura,” both in the recording studio and during its video shoot. “I love to sing music that I can relate to.”

**LATIN NOTAS**

**COMPOSERS & MUSIC**

**NEW IFPI LATIN AMERICA EXEC TO CONTINUE PIRACY FIGHT**

**BY LEILIA COBO**

MIAMI—With the departure of Gabriel Arbaroa, who has regional director of the International Federation of the Phonographic Industry (IFPI) Latin America, the organization has continued its fight against piracy.

He later became executive president of the Latin American Recording Industry Assn., which last year became IFPI Latin America.

Today, says Abaroa, “every Latin American country is well-informed on what’s happening with piracy. We’re (seemingly) making more progress.”

Abaroa, along with the heads of such groups, is on the verge of launching an anti-piracy campaign.

IFPI, however, as piracy has evolved from a home industry into a full-fledged, sophisticated international operation, the fight has become increasingly harder. According to Abaroa, fully 80% of the Latin American music industry is in the hands of pirates. This is despite the fact that during Abaroa’s tenure record industry executives have come to fully appreciate the perils of piracy and are working together in a concerted manner against it.

To eliminate piracy altogether may not be a realistic goal right now,” concedes Vázquez. “What we’re doing is checking the growth of the piracy organizations. We have to continue doing this by creating anti-piracy units in areas that still don’t have them—like Central America and the Caribbean. We’re trying to make big markets like Mexico, Brazil, and Argentina priorities.

Another major concern for Vazquez is Internet piracy. “We have to be prepared to make sure no one abuses the catalogs of the majors,” he says. “A second priority is to make sure that the license of each country allows us to enforce anti-piracy laws.”

In addition to the IFPI, individual labels have also set up anti-piracy units to control this. Abaroa says Velásquez is working with such groups to control this.

As for Abaroa’s future, nothing has been decided yet. But the plans to continue to be linked to the music industry in some way. “I focused 10 years on something destructive. Now I’ll focus on something constructive,” he says, laughing.
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EU Online Deal Sets A Precedent

**Italian Collection Society, Digital Media Assn. Make Pact**

**BY JULIANA KORANTENG**

LONDON—A groundbreaking deal between the Italian arm of the Brussels-based European Digital Media Assn. (EDiMA) and Italian authors' rights body SIAE to license repertoire for online usage looks to have cleared the way for a raft of similar deals.

The agreement (Billboard Bulletin, April 24) marks the first official deal between a royalty-collecting society in the European Union (EU) and EDiMA, which represents European online services offering copyright works on their sites. The association sees this as a springboard to encourage other EU rights bodies—such as the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCPS-PRS) alliance, France's SACEM, Germany's GEMA—and the Netherlands' BUMA-STEMRA, to clinch similar agreements.

EDiMA members have struggled to obtain licenses with European collecting societies, which have had difficulty setting up a cross-border framework to grant mechanical and performance rights licenses for music used on the Web.

“The problem in securing licensing in any country has been the fact that our members have digital new-media business models, which the collection societies have never dealt with before,” says Lucy Cronin, Brussels-based director of EDiMA. “But SIAE has managed to come up with something that is acceptable to us.”

Although Cronin Declines to give specific details, the one-year provisional agreement allows EDiMA members with businesses based in Italy to obtain multi-country permits to transmit streamed and downloadable music, plus Webcasts via IP and wireless devices. An EDiMA/SIAE committee will monitor the trial agreement, which will be renegotiated when it expires.

Vitamins, the Italy-based online music service with sites in several European countries and the U.S., is the first EDiMA member to obtain a license under the new agreement. Other EDiMA members are PeopleSound.com and Music Choice Europe, plus the European arms of Liquid Audio and RealNetworks.

The EU Copyright Directive adopted earlier this year helped pave the way for agreements like the SIAE/EDiMA deal by harmonizing the region’s disparate online copyright laws. According to EDiMA, the legislation provides a legal framework for Europe’s still-developing online music sector.

John Axon, executive director of performance licensing at the MCPS-PRS alliance in London, says rights societies welcome any legislation that offers new revenue opportunities for the composers and publishers they represent. He points out that the Santiago Agreement signed by performing right organizations BMI, PRS, GEMA, SACEM, and BUMA in September 2000 (Billboard, Oct. 7, 2000) improved opportunities for international Internet licenses. The agreement authorized each of those organizations to grant worldwide online music licenses to Internet music services in their respective countries.

“It means we can license in the U.K. for global use, because we don’t want to worry about where those downloads are going,” Axon says.

For mechanical rights, the situation is more complicated, because some major publishing houses refuse to grant prior clearance for downloads. “The MCPS in this country and other mechanical organizations don’t have the full assignments from their members,” Axon explains. “But we’re trying to persuade our publisher members that it’s better to let the performance and mechanical rights organizations act as one, because if the publishers themselves won’t be able to handle the details of where the [digitally delivered] music is going.”

**EU Online Deal**

**CMAA Leaves Sydney**

**For Tamworth Home**

**BY CHRISTIE ELIEZER**

SYDNEY—The decision by the Country Music Assn. of Australia (CMAA) to close its Sydney office and generate all activities from the country music capital of Tamworth (Billboard Bulletin, April 30) has created a rift within the body, with one of its board members resigning two days after the decision was announced April 25.

Some local industry figures have criticized the move as a short-sighted one that may slow the association’s attempts to gain support from mainstream radio and urban retailers and to widen its base of corporate sponsors. Many believe that the closure of the Sydney office is a direct result of a new board being elected at its annual general meeting in January, including a number of independent artists.

CMAA board chairman Joy McKeown says the decision was prompted by “current financial realities.” She adds that having an office in Sydney is “still a worthwhile objective,” as was the planned appointment of a CEO when the board could afford one.

Rob Potts, director of booking agency Allied Artists, resigned from the CMAA board as a result of the decision to return to Tamworth. He says: “It is totally at odds with the direction the board has been taking in the [Continued on page 153]

**Partnership Angers Dutch Retailers**

**Merchants Think Deal Steers Customers To Competitor**

**BY ROBERT HEEG**

HILVERSUM, the Netherlands—Dutch retailers have responded angrily to a deal between national top 40 chart compiler Mega Charts, chart sponsor Warner and, Alice music seller Bol.com. In effect, shopkeepers say, the deal directs their customers to a competitor.

Dutch stores distribute the free Mega Charts magazine, which features various Dutch charts and refers readers to the Wanadoo-sponsored top 40 Web site, WanadooTop40.nl. The site is linked to Bol.com, a division of Bertelsmann. Visitors to the Wanadoo site can add songs featured in the charts to their “shopping trolley” directly from the online retailer.

This system led to angry protests when it was announced in early April. Some retailers threatened to cancel their orders for Mega Charts, which is published every Thursday with a print run of 70,000.

Heated debates followed, involving the Dutch music retail organization NVGD, Wanadoo, and Mega Charts. So far, these talks have failed to provide a solution that appeases all sides, although after the latest meeting (April 24), Mega Charts director Marcus Muler did report some progress. “A new proposal will go out to the NVGD,” says Muler: “I’m sure we’ll work this out.”

As the various boards of directors are still discussing the new proposal, Muler declines to offer any additional information.

For NVGD chairman Martin de Wilde, the situation is clear. As a representative of the Dutch retailers, he insists on the removal of the Bol.com link from WanadooTop40.nl. He refuses to comment on possible measures the NVGD will take if this is not done: “There’s no point in making any comment whilst we are [Continued on page 154]

**Warner Enters Licensing Deal With India’s Tips**

**BY NYAY BHUSAN**

NEW DELHI, India—After being unrepresented in India since last November, London-based Warner Music International (WMI) has signed a three-year licensing deal with Mumbai-based label Tips Industries.

One of the leading players in the Indian music industry, Tips will market WMI product in India and neighboring countries Nepal, Bangladesh, Bhutan, and Pakistan.

Tips managing director Kumar Taurani says, “We will leverage our experience in Hindi and regional music to make Warner a success in India.” As Tips’ catalog is made up of domestic repertoire only, the company is setting up a new department to handle WMI product.

Taurani adds that Tips is targeting annual sales of about 2 million cassette units for WMI titles. A project for CD sales is not available; CDs account for just a fraction of music sales in India. The agreement allows Tips to release all Warner current priority titles and its entire back catalog in India.

Local market share estimates place Tips as India’s third-largest label, behind former EMI licensee Saregama and music leader T-Series. Until last November, WMI Indian licensee was Delhi-based Music Today, a division of World Media India Ltd. Following the end of that agreement there had been much speculation about which local label would be the major’s next Indian licensee.

Of the other majors, Sony, Universal, and EMI have wholly owned Indian subsidiaries, and BMG operates through Crescendo Music, in which it has a 60% stake. WMI remains the only major to have a presence in India via a licensing deal. However, industry sources expect the company to eventually set up a wholly owned Indian operation and suggest the deal with Tips is aimed at maintaining at least a minimum presence in the Indian market.
Canada’s Jimmy Rankin Steps Out Solo
Former Rankin Family Member Makes EMI Debut With ‘Song Dog’

BY LARRY LEBLANC
TORONTO—Like a prizefighter up for his first bout, Canadian singer/songwriter Jimmy Rankin is burning with anticipation over his debut solo album, Song Dog, due July 17 on EMI Music Canada.

The album follows a two-year hiatus from performing and a decade of being the primary songwriter for the Rankin Family. In fact, widely credited for elevating traditional Cape Breton music from folk-festival status into the mainstream of Canadian culture in the 1990s.

“I wanted to make this album for the longest time,” says Rankin, 36. “With the Rankins, it wasn’t possible, because we were either on the road or making records. When I worked things out with EMI in the fall and then found producer Tim Thornley, I knew it was time.”

Struck by Rankin’s demo, Thornley immediately signed up. “Jimmy’s at the peak of his game,” he says. “What’s so cool is what he writes about is so Canadian.”

The album’s title was inspired by Irish writer Colum McCann’s book Song Dogs. Says Rankin, “It’s about an Irish playing the world while coyotes howl at the universe. I sort of envisioned myself also just howling at the universe. I am the Song Dog.”

Debuting up Canada’s singles of nearly 2 million units for its six-album catalog on EMI Music Canada, the Rankin Family—brothers Jimmy and John Morris and sisters Raylene, Cindy and Garrett—fared poorly outside Canada, particularly in the U.S. Indeed, their eponymous debut in 1989 wasn’t even released there. Eventually,Rankin has sold through in the U.S. and facing dwindling sales at home, the act decided to break up in September 1999 after the previous year’s Unplugged album.

Jimmy’s world was further shaken in January 2000 when his older brother, fiddleplayer John Morris—the musical rudder of the tight-knit Rankin clan of children—died in a car crash (Billboard, Jan. 29, 2000). Not surprisingly, Song Dog, which was delayed as a result of John Morris’ death, is dedicated to his memory. “I’m just now getting around to reading the newspaper accounts and tributes,” says Jimmy.

Among the eclectic cast of musicians gathered for the Song Dog sessions in Toronto at the beginning of this year were bassist Jamie Gaddy of the Barra MacNeils, guitarist Gordie Sampson, guitarist/producer Brent Barkman, plus Blue Rodeo’s Greg Keelor and Jimmy’s sister, Cookie, on backup vocals.

Rankin is a resourceful and imaginative writer. Song Dog has an acoustic guitar-driven, folk-rock edge and never apparent in the Rankin’s albums, although similar pop, country, and rock ’n’ roll influences are still there. “I’ve heard the majority of the record over the past five years in various incarnations, and it’s wonderful having it come together,” says Peter Dornen, VP of national promotion at EMI Music Canada. “It’s a big step for Jimmy. He’s baring his own soul, but he still holds his cards to his chest. It’s a wonderful, heartfelt record.”

“It’s all just music,” says Rankin gibbly. “I consider myself a singer/songwriter.” The oldest songs on the 12-track album are “Stoned Blue,” written in 1989, and “Tripper,” written five years ago. Others are more recent, including “Captain Harmony,” “Wasted,” and “Midnight Angel,” which were written months before the songs.

“Tripper” probably could have been on a Rankins album, says Rankin, “but you can imagine [due to the Rankin Family’s influence] I never brought ‘Stoned Blue’ to the table,” he says, laughing.

The album’s leadoff single, “Follow Her Around,” was serviced to Canadian radio May 2. “We’re targeting hot AC, AC, and some full-service [top 40] and rock stations,” says Rankin. “The track has a Wallflowers feel to it.”

“Followed Her Around,” the album’s sole co-written song, was written with Sampson three years ago for his album that Rankin didn’t get used. Rankin quickly (Continued on page 133)

Conductor Sir Simon Rattle, tenor Russell Watson, bass-baritone Bryn Terfel, and soprano Lesley Garrett each received two nominations for the Classical Brit Awards 2001, sponsored by car manufacturer Rover. The awards will be presented May 31 at London’s Royal Albert Hall. Rattle’s Grammy-winning recording with the Berliner Philharmoniker of Mahler’s Symphony No. 10 (EMI Classics) is up for the critic’s award and espionage/mediatool album of the year. Watson is nominated for male artist of the year, and his The Voice (Decca) is nominated for album of the year. Both Rattle and Watson will perform at the ceremony Terfel and Garrett’s nods include, respectively, male and female artist of the year. A music industry academy will decide four of the six awards. Media representatives will decide the critics’ award, and listeners of national radio station Classic FM will vote for the album of the year. National U.K. TV network ITV will broadcast a 75-minute special on the awards June 10.

Universal Music Spain has carried out a management restructuring and confirmed the closure of one of its three labels. Effective May 1, the Mercury imprint in Spain is to be headed up by a new director, José Luis de la Peña, formerly A&R manager at Warner Music Spain. Outgoing Mercury director Walter Kolmen is being relocated within the Universal Music Group (UMG), taking over as managing director of its affiliate in Chile, effective July 1. Also effective May 1, the Universal label has disappeared in Spain; the company will now operate only the two other imprints. Universal director Manuel Peña will also take up a new role within UMG. Alicia Arrazoa remains director at Polydor. Universal Music Spain VP Carlos Iturbe says the changes are intended to consolidate the label’s position as market leader in Spain with a 21.6% share. Iturbe adds that full details on the changes will not be announced until later May.

Rankin

BY JULIANA KORANTENG
LONDON—The international music retail sector is in danger of laggard behind in the development of digital delivery and will lose its grip on music unless it invests time and money in making its mark in the digital arena. That was the main message from keynote speaker Simon Wright, CEO of the British Assn. of Record Dealers (BARD), at the Selling Music 2001 conference, which was held April 29-30 in London and organized by Access Conference International.

During the conference, Wright unveiled plans to launch a BARD technology group at the association’s next council meeting, scheduled for May 24. He argues that the record companies are stealing the limelight in the E-commerce and digital delivery debates with developments such as MusicNet (controlled by AOL Time Warner, EMI Music, and BMG Entertainment), and Duet, the Sony-led company behind the Universal online subscription service, which launches this summer.

Wright believes this debate should be inclusive. The BARD technology group will comprise representatives from the music retail business, record labels, and telecom-communications companies. Wright told delegates that the technology group aims to encourage more dialogue between music retailers and record companies. It will endeavor to recognize the needs of the consumer and how to market its services, recognize and embrace the opportunities afforded by digital technology. To go forward, we have to deal with the challenge that the consumer is not the same as in the days of变身.

Fears about the impact of new media on traditional music retail were expressed at the conference by Theo van Sloten, managing director of the Netherlands’ music retail trade body NVGD.

NVGD, which represents 98% of the country’s 1,300 music retailers, is to set up a collective Web site that will give Dutch music retailers the opportunity to sell music via the Web. “We think the Internet will continue to take away a greater proportion of the music retail market share,” van Sloten said. “We think our members must be prepared for it.”

The Dutch music market has been hit particularly by the home recording of digital music tracks. This year, NVGD predicts the sale of more than 70 million units of blank CDs, compared with 50 million units last year (Continued on page 133)

By NAZIR HUSAIN
SINGAPORE—Digital-rights management service provider Mediafin and Singapore-based independent label Jam Records have jointly launched a new digital format music CD that incorporates 14 exclusive songs for players on normal CD players and two digitally secured bonus tracks for per-track purchase.

It is believed to be the first time in Asia that “secure” music has been distributed commercially via an online channel alongside conventional non-DRM accessible tracks. The April 16 release Empire Z—The Future is an enhanced CD on...
From the image, it appears to be a page from a magazine or a newspaper containing a list of albums and singles released in Japan and other countries. The text includes various entries related to music artists, album names, and release dates. The text is not clearly legible due to the quality of the image, but it appears to be a list of recent music releases.
**BY KAI R. LOFTHUS**
OSLO—There’s a new sort of creativity brewing on the Norwegian music scene these days, with major and independent labels, retailers, and live venues taking responsibility for developing consumers’ affection for minimalist electro, progressive jazz, and noise rock.

This movement, say various industry representatives, is fueled by artists and other music aficionados, such as Other Music in New York, and magazines like the U.K.’s The Wire.

The movement has also provided a new level for artists to operate on in a market that has seen Nordic region mainstream and a generally disregarded underground, with few choices in between.

So involved with the entreprenurial spirits of Oslo-based companies like Racing Junior, BP, Trust Me Records, and Smalltown Superhero and live venues in the capital, such as Bil’s and So What!—there is an improved infrastructure for showcasing and selling those genres to the public, a large proportion of whom are university students. Sales to the Norwegian public are primarily being conducted through the eight-store chain Platekompaniet, which has branches in Oslo, Stavanger, Tromsø, Trondheim, and Bergen.

Within the current crop of international underground bands given specification by Platekompaniet are U.S. bands Red Hot House Painters (Sub Pop) and Low (Kranky Records), as well as Arab Strap (Chemikal Underground) from Scotland. Popular Nordic bands at the moment include Jaga Jazzist (Warner Music Norway) and Xploding Plastix (Bestseller).

Veteran classical and jazz pianist Ketil Bjørnstad, who since 1973 has recorded for a variety of labels in Germany, says, “People are most likely seeing through the music industry’s stylistic and getting tired of the most vulgar of the commercial music and asking themselves if that is what they want to spend their life listening to.”

Morten Lund, music buyer at Platekompaniet, concurs. “Retailers need to educate people to appreciate various music genres. Otherwise, the industry could have started selling their music through gas stations and grocery stores instead of in record stores that are bought by artists and other music lovers.”

**Retailers need to educate people to appreciate various music genres.**

—MORTEN LUND, PLATEKOMPANIET

Instead of just competing with them.

Last year, Universal Music Norway attempted to recruit Claas Olsen, founder of So What!, to set up a separate label entity for the independent scene. But the instead of a sales and distribution deal for Olsen’s label, Racing Junior. In addition to So What!, Olsen operates the adjoining retail outlet, So Real and is involved with the festivals Øya Festival in Oslo and X-storm, held annually in eight U.K. cities for Norwegian rock bands.

Through the concert and retail components of Olsen’s empire, its roster of rock bands—St. Thomas, Al Phoenix, Salvator, and the Pizzicato Five—have an extraordinary chance to receive public attention.

The company’s distribution deal in Norway is one of Universal’s (it has independent distribution in both) and Shellshock in the U.K. is important to Olsen, because “if a band suddenly takes off, we won’t have to tell them we can’t handle them anymore.”

The Drammen-based MTG Productions, whose head, Larry Bringjord, is also the chairman of Norway’s indie labels’ association FONO, recently initiated a wide-ranging collaboration with Virgin Records Norway. Although MTG formerly had a sales and distribution deal with another major, Sony Music Norway, Bringjord will now work closer with Virgin on artist development and domestic and international markets, including hip-hop groups Salvador and Oslo Fluid.

“During the past six months, I have started to focus more on high-top, rock, punk, and hip-hop. I believe that the partnerships with Virgin has already started to produce results. (Virgin Records Norway managing director) Per Erik (Johnson) and I have had very good contact during the past few months, in the sense that we have mostly been talking about music and not too much about money.”

Eiching Bringjord is sentiment about appreciation for music (as opposed to the music’s sales figures) is Martin Revheim, who has operated Bil’s and Bil & Finsen since 1978. “The club Bil’s was started as a reaction to a lack of focused youth of culture, not only music but also literature and film,” he says. “Our interest is in the music. We want to offer a living environment to which they can come and have fun. To participate, the young people have to pay.”

**Voxstar/GetMusic Jobs ‘Safe’**

LONDON—Universal Music International (UMI) claims there will be no job losses following its April 25 decision to merge in-developments and operations with Sony’s Superstar, creating a child into the international arm of parent Universal Music Group (UMG)’s music information/e-commerce site GetMusic.

UMI’s recently acquired from BMG Entertainment the 50% of GetMusic that it did not previously own. It also announced plans to merge its own loss-making “online and R&R” site portal, Farmclub.com, into GetMusic (Billboard, May 5).

In the U.S., what will result in the loss of some 60 jobs across the two operations. However, in London—where both Voxstar and GetMusic International are located—headquarters—a UMI spokesman says “no job losses” are planned. At the same time, it was confirmed that Voxstar will be integrated into GetMusic and will not exist as a separate brand.

Voxstar has been developed internally by UMI over the past year, but its launch was put on hold following the merger between Vivendi and Seagram last October. It is understood that Voxstar, which has been absorbed by Nippon Columbia’s head-office based one-run band Laptop as its first act and has attracted Norwegian bands like Rexmundo evinced the strength (Continued on page 185)

**Japan’s Heat Wave Is Over As Closure Of Label Is Announced**

BY STEVE MCCULLE

TOKYO—Nippon Columbia, Ja-

**Japan's Heat Wave Is Over As Closure Of Label Is Announced**

**MERCURIX, JAM LAUNCH A NEW DUAL-FORMAT CD**

Jam Records. It contains trance tracks from DJs such as Van Deer Hot, Ironic, and Robert Lastly. The tracks will be played on any CD player.

By installing the MERCUWIX software found in the enhanced CD an enhanced CD-ROM format. The tracks are available at $15 each. The buyer can purchase them by making a secure download. To ensure the tracks are activated for regular playback on normal CD players.

The system is an amalgam of bricks-and-mortar and digital distribution,” says Alan Ho, director of Eastern World Hold-ings. “Eventually, customers will be able to make an initial CD purchase (for a minimum sum) in a format of your choice and then sample the music at home, and purchase the digital rights of only the tracks they want.”

**MERCUWIX**

The music tracks are encoded as MP3 files and wrapped in a secure audio-file format that can be played on computers and portable devices with InterTrust technology components. Purchases will be deducted from an “electronic wallet” that is set up when the software is installed for the first time.

“We are responding to con-sumer demand,” says Ho. “The online digital download experience is a frustration to the user. To be able to stream music, the player needs to securely and keep, should be decided to make a right purchase.”

At $18.99 Singapore ($10.44), the enhanced CD has the same recommended retail price as a regular CD.

MERCUWIX, a licensee of InterTrust Technologies, is a subsidiary of Singapore Telecommunications. Jam Records is a recently established division of Eastern World Holdings Pte Ltd., which also operates a music school and music production and publishing companies.
Arista Aims For MAXImum Impact
Label Expects Market Boost With New Wave Of Maxi-Singles

BY WES ORSHOSKI

NEW YORK—Arista Records has begun issuing still-popular catalog tracks from its artists in a maxi-single format. It is an attempt to create a balance between concern from labels that singles undermine album sales and complaints from single-hungry retailers about lost business due to a lack of product.

Arista’s new MAXImum Hits series features former singles by Whitney Houston, TLC, Santana, and other artists that have been rereleased with remixes, alternative versions, and, for extra tracks. Jordan Katz, the label’s VP of sales, says the series satisfies everybody involved—the label, retailers, and consumers. It ensures that more singles go into the marketplace, that singles don’t significantly affect the sales of current albums, and that retailers have more music with which to fill shelf space.

In April, Arista issued MAXImum Hits releases by Houston (“It’s Not Right but It’s Okay”), Santana (“Maria Maria”), TLC (“Can’t You Tell Me?”), Usher (“You Make Me Wanna …”), Puff Daddy (“I'll Be Missing You”), The Notorious B.I.G., Toni Braxton, Next, Real McCoy, Craig Mack, No Mercy, Robert Miles, and Annie Lennox. The thirty-handed because the first wave of MAXImum Hits bows May 8, with additional releases from TLC, The Notorious B.I.G., Puff Daddy, and the first such releases for L.A. Style and Haddaway. Arista is shipping about 25,000 copies of each of the bigger artists’ titles and between 10,000 and 15,000 of some of the less popular titles.

During a recent week, MAXImum Hits selections accounted for 16 of the top 200 singles sold, Katz says. At a suggested price of $6.49 each, the MAXImum Hits series is designed to tap into the teen market. Katz says one of the most common complaints he hears is that retailers are losing out to potential customers when a teen enters a store in hopes of buying a single but can’t find it. Instead the consumer is forced to buy a full-length album or leave empty-handed. Katz adds that the particular song he or she was searching for was not released in the singles format.

However, reviews of the maxi-single initiative from music sellers have been mixed. For example, retailers assert that the MAXImum Hits market share is misleading because there simply aren’t that many singles released. Nonetheless, Carl Rosenbaum, CEO of Scottsdale, Ariz.-based rackjobber Top Hits Music, says the MAXImum Hits series is “a step in the right direction,” mostly, he notes, because there aren’t many singles being released these days.

“It’s like fresh air being blown into the system,” he says. “It doesn’t replace the need for singles. But it puts a piece of product out there that people can buy without having to plunk down $15.”

—CARL ROSENBAUM, TOP HITS MUSIC

BY STEVE TRAUMAN

In the decade since New York-based Muze won the original kiosk war to provide audio content and solutions to expand revenue opportunities for music retailers, it has pretty much had the market to itself. That is, until now.

While the service has subsequently added videos, books, and, most recently, video games to its database, it faces significant challenges from companies that have been customers, traditional and online retail chains of proprietary “search and buy” systems, and the downturn in the music business.

In response to market conditions, Muze is streamlining its business. As part of this effort, the company has reduced its staff by approximately 10%, or about 25 people.

“The company remains strong,” says co-founder/executive VP Paul Zullo. “[It] will continue to expand its product line and bring its current products into new markets.

Muze is teaming with new partners and rolling out new programs designed to result in greater site stickiness—repeat visits to the store or Internet portal, incremental retailer revenue, and increased customer loyalty.

Muze continues to expand both in-house services and what Zullo calls the "Muze-enabled strategic partnership program (MSPPP)," an outgrowth of the special-order program (Billboard, March 17) available to retailers for an additional fee that is built into their Muze licenses.

In the works is the most ambitious Muze service to date, described by Zullo as our "next-gen mega-data service.

The company is bringing a new system online in order to input any kind of media package—any combination of audio, video, and text—and then allow the retailer and customer to navigate through any and all related services.

Starting with one Tower Records store in Manhattan, N.Y., in February 1991, and growing dramatically with the purchase of Tower Records and PhonoLogix weekly audio print updates in 1996, there are now more than 15,000 locations in the U.S. with Muze capable of taking products, including about 4,000 kiosk outlets, Zullo notes.

Muze traces its origins to Zullo’s creation of the Digital Radio database in the mid-’80s, which evolved into the industry’s first CD database.

“We offered the database in the top 125 [areas of dominant influence] markets in 1987,” he recalls. “Songs were accessed through the top radio outlets via a free (500-number) call from consumers. We needed an operator to type in the inquiry, but with increased computer storage capacity evolving, we realized that this information should be accessible on the selling floor of every record store.

Muze showed a prototype of its first kiosk to Tower’s current chairman, Russ Solomon, and COO, Stan Goman, in the fall of 1990, and the rest, says Zullo, is history.

Muze content can be found on thousands of Web sites owned by more than 300 of the world’s largest

(Continued on next page)
MEMOREX PLANS TO RAISE THE PRICE on many of its CD-R blank-media offerings, effective June 1. The exact amount of the hike was not disclosed. The company is attributing the price increase to significant tightening in CD-R supplies worldwide due to consolidation among manufacturers, as well as CD-R patent holders strictly enforcing royalty fees. The company says its per-disc cost has increased by more than 30%, based on prices paid at the end of the year 2000. Last year, slightly more than 1 billion blank CD-Rs were imported and sold in the U.S. During 2001, the U.S. sales forecast is for 1.46 billion units, according to the company.

CDNOW IS OFFERING A LIMITED-EDITION Paul McCartney and Wings gift set featuring "Wingspan," a best-of-double CD, "Blackbird Singing," McCartney's new book of original poetry and lyrics; as well as posters and collectibles. CDnow has 2,000 copies available through May 25. Buyers will also receive $3 coupons off McCartney's "Live at the Cavern Club" DVD, due out June 19. The offer coincides with the "Wingspan" CD release May 8 and the airing of a prime-time TV documentary special about the band on ABC.

DELTA AIR LINES' IN-FLIGHT RADIO will spotlight the Blue Note Records soundtrack "Colle 54," as well as "Oh, Ottawa," the latest album from Warner Music International's Jaco Pastorius, with special programs in the months of May and June. Blue Note showcases "Colle 54" on Delta Radio will offer highlights from the soundtrack—which includes performances from Latin Jazz artists Chucho Valdés, Tito Puente, Paquito D'Rivera, Jerry González, Michel Camilo, Gato Barbier, and Carlos Valdés—and an interview with the director of the film "Colle 54." The Montaner, who offers album selections and will cover his history of Latin American music from the Latin American charts to the U.S. charts, and his writing process.

EMUSIC.COM IS OFFERING AN MP3-ONLY ALBUM from the Violent Femmes, "Something's Wrong," exclusively to its subscribers. The album features 22 tracks, including cover versions of the Police's "Every Breath You Take," Bob Dylan's "Positively 4th Street," and Paul Anka's "My Way." It also includes alternate versions of several Violent Femmes classics, outtakes from the album "Frag Magnet," and a demo recording, and seven live tracks recorded during the Band's 1998 acoustic Victoria tour. Non-subscribers can download the title track "Something's Wrong" for free at the Emusic site.

LIQUID AUDIO LET GO 78 EMPLOYEES—40% of its staff—as part of a corporate restructuring. Among those released were VP of corporate marketing Andrea Cook Fleeming and VP of music services and promotion Paul Stark. The Redwood City, Calif.-based company is also trimming non-core businesses, including its kiosk division. Liquid had 70 kiosk units worldwide, placed with such retail partners as Tower Records in the U.S. and HMV in London. Additionally, Liquid plans to consolidate its three Redwood City locations into one facility. President/CEO Gerry Kearby says the restructuring is designed to "preserve our strong cash position while focusing on the emerging digital subscription business." While the company expects to produce "significant cash savings" from the cuts, it will record an estimated charge of $3.5 million-$4 million in the second quarter. Liquid is scheduled to announce financial results for the first quarter, which ended March 31, on May 10.

GAYLORD ENTERTAINMENT'S MUSIC, MEDIA, and entertainment unit had a first-quarter net loss of $8.25 million on a pro forma basis—which excludes results from divested businesses. The Nashville-based company posted a $3.29 million pro forma loss for the division in the same period last year. Pro forma revenue rose to $529.9 million from $500 million. Overall, Gaylord had net income of $31.1 million, or $0.22 a share, net of $1.6 million in first-quarter 2000, largely due to new accounting standards. Revenue rose to $111.5 million from $111.5 million.

INTERTRUST TECHNOLOGIES posted a first-quarter net loss of $21.6 million, or 24 cents per diluted share, vs. a net loss of $15.6 million, or 20 cents per share, in the same period last year. Revenue was $2.4 million, up from $1.3 million. As part of a cost-cutting effort, the digital rights management specialist’s fired 50 employees, or 10% of its staff, according to a report.

MUZE FORMS PARTNERSHIPS (Continued from preceding page)
online companies, including America Online, Amazon, MTI, NBCI, and Yahoo!, among others. Through the in-store kiosk or online database, both brick-and-mortar and online accounts (and their customers) can access more than 500,000 albums with about 15 million individual tracks, 1.3 million books, nearly 100,000 videos, almost 10,000 DVDs, and some 3,000 games, notes marketing VP John Zullo.

"Through MISP,” he says, "we're able to connect our customers with a variety of services and products developed to help them drive commerce." Zullo notes.

New Muze services and partners include:

MuzeDirect—a secure, personalized Web site that allows U.S. video publishers who have products included in the Muze data-set to retrieve, view, and edit all product information associated with an artist’s name, related studios, and labels that connect live to the internal Muze video database. First users include Acorn Media Publishing, Unapix/ ABC Home Entertainment, Supervisor Home Video, and Janson Video.

MoodLogic—a San Francisco-based provider of software and metadata services for the digital music industry that has joined the MISP. MoodLogic metadata make it possible for consumers to search for music based on a number of criteria, including tempo, mood, genre, and similarity, and the company's song database characteristics will be matched with Muze's comprehensive database.

"This relationship with MoodLogic gives our customers easy access to another effective E-commerce tool designed to help them sell more music," says Trey Huxley, Muze co-founder/executive VP.

LockStream—the newest MISP affiliate that provides secure digital distribution technology that will enable Muze to offer its retail customers the ability to manage their digital inventory without visiting a third-party's site. Since it includes digital rights management, LockStream also will allow an incentive to record labels to release more digital catalog content. LockStream CEO David Goodman, a former Warner Music Group executive and creator of such music TV shows as Hard Rock Live and One World Music Beat, calls the partnership a "major breakthrough for online retailers."

"There is no one better than Muze to bring our technology to E-tailers to help them manage their online inventories and make it easier and faster for consumers to purchase digital products," he says. The special-order option was particularly attractive to Duve Lang, president of the 11-store Compact Disc World based in Edison, N.J., all of which have Muze kiosks.

"An employee helps a customer find any artist or album by showing them how to use the kiosk, which lets them become more proficient," he says. Using the option, the kiosk prints out a bar code for a requested album. If it's not in stock, the customer can place the order immediately.

"Once they're trained on Muze, they get used to printing out the codes themselves, which often translates into bonus sales," Lang adds. "That reinforces our service credo."

Both Goman and John Sullivan, CFO of 1,000-store Trans World Entertainment, are looking closely at the added value of the special-order service. For Goman, it would allow a link to each of the 114 stores' special-point-of-sale (POS) systems.

Anthony Deen, retail development VP for the 20 North American Virgin Entertainment megastores, is taking another step further. "Muze is very clearly a bonus for our customers to self-shop," he says.

Virgin is working with Muze to develop digital music that would be integrated with the chain's POS and inventory system to allow customers to shop to self-shop and very easily enter special orders.

"That's really our 'bottom line' for our retail and online accounts," Zullo emphasizes. "We can use our kiosks or the same system identifying their connection to our database, which is constantly being updated."

Muze does the "matching" between the store or web site and any of its digital suppliers—without stops, or labels—to ensure fast access to any product information and facilitate consumer purchases.

"We make sure we're flexible all the time to link any store's product pipeline or Web pipeline to our database," asks Kennedy. "The degree of deployment and sophistication is in the hands of each retail account."

"Our new 'mega-data service' will include both existing formats and incorporate new platforms, like DataPlay, that are coming into the market in the next year or so," Zullo explains. "When a customer is interested in specific subject matter, they could then ask for any related material."

If a consumer wanted "Pulp Fiction," for example, he or she could get information on the available book, VHS and DVD videos, CD sound track, and audiobook versions, depending on what were available, and offer any of the categories.

The Muze music database is being tested for user acceptance this spring, subsequently adding video, books, and games. The company hopes to complete the migration of all products to the new service by this time next year.

"We're dedicated to offering new search criteria and new merchandising opportunities to our traditional and online accounts and to their customers," he says.

MUSE joins co-founders and executive VPs Paul Zullo, Jeff Wong, and Trev Huxley.
Independent Labels Need To Face The Music About A Major Problem: Too Much Product

By Chris Morris

A wave of bankruptcies and consolidations has shaken the retail side, creating ever more monolithic chains with bottom-line-driven stocking philosophies and a pronounced disinclination to carry large numbers of inert titles. Simultaneously, indie distributors, which have moved away from their regional roots to become national in scope over the last decade, have become increasingly stymied and attempts to market this enormous and ever-growing flood of releases. Even the most sensitive distributor is often sending his salespeople into the field to confront buyers with a monthly release book that resembles a suburban telephone directory, knowing that they are in the midst of a retail business, but, if truth be told, they are not. We all have the same heart. Their desire is to share an artist or an album they find worthy with an audience sometimes out of touch with the truth. The heart has its reasons, but sometimes those reasons bend a sensible approach to doing business.

The time has come to repeat something we said in this column just a little over four years ago: "It's time to let labels tell a gripe the situation and take a realistic look at their release schedules."

If anything, the situation the indie face has grown more dire in the 48 months since we wrote those words. A number of indie distributors have gone belly up, and the ones who are left are growing ever more cautious about their labels and how they ship them. As a result, the indie labels and their artists are finding themselves facing a difficult situation. As a result, the indie labels and their artists are finding themselves facing a difficult situation.

The INCREDIBLE DISPARITY between the huge number of albums charted last year by the indie side and the minuscule unit sales these albums achieved, while terrifying to contemplate, should come as no surprise.

Can sales flourish when the basic nature of the business involves flinging thousands of under-marketed titles into the void and hoping for the best? The distribution pipeline is being filled, but by undifferentiated product that is probably bouncing right back out of the racks within 60 days. It appears that, as in recent years, indie labels are more concerned with pouring product into the market place than with thoughtfully scheduling and successfully promoting that product. This is a suicidal way to do business, especially at a time when the music industry is increasingly driven by what has long been known to our cousins in the movie biz as a "blockbuster mentality."

Another interesting SoundScan stat: Less than 1% of all available albums accounted for more than half of all the units scanned last year.

What to do?

To be sure, independent labels will continue to multiply. Every year seems to see a new crop of fresh companies entering the fray, and this phenomenon will prevail in ensuing years. Hence, a certain amount of untested new product is inevitable. However, veteran labels just going to have to face the music about the material they are releasing.

One would think this is simply a survival issue. After all, if the sales numbers are fewer than 1,000 units, that would mean that the average indie title is being very poorly equipped for thought. Is it?

We understand, probably better than most, that many indie music entrepreneurs, for all their wit and business acumen, are embryonic musicians at heart. Their desire to share an artist or an album they find worthy with an audience sometimes out of touch with the truth. The heart has its reasons, but sometimes those reasons bend a sensible approach to doing business.

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While the status of Pacific Coast One-Stop remains in limbo, let’s look at how a company can go from announcing its intention to acquire another one-stop a mere six months ago to now being on the verge of filing for Chapter 11 protection.

In case you don’t know, the new owner at Pacific Coast, Ralph Johnson, and his consultant, Marvin Wilcher, were said to have been telling the majors earlier this year that they needed an expansion of the company’s credit line because they expected to make acquisitions. Among the companies said to have been targeted was Norwalk Distributors, an Anaheim, Calif.-based one-stop, which had sales of about $60 million last year. But sources familiar with the company say that while it had talked with Johnson and Wilcher in the summer of 2000, it had long since broken contact with the pair, who are believed to have been operating under the name of Capital Partners at that time.

In fact, in early February, sources say that Norwalk Distributors’ financial adviser, Global Capital, sent a letter to the majors denying any ongoing discussions or any plans to sell to the new principals of Pacific Coast. Furthermore, Global Capital principal Mark Wilcher sent a letter to Wilcher telling him that he should instruct Pacific Coast employees not to engage in discussions that could lead “any party” to believe that Pacific Coast would acquire Norwalk. Sources close to Pacific Coast dispute this, saying that while talks did break off in July, there was still talk about a possible deal as recently as December.

Johnson originally had the backing of a financial firm called Equity Merchant Banking. The plan was for Johnson to put together a package of two or three one-stops, including Pacific Coast and Norwalk, and a video distributor to merge it all under one roof. But when Johnson only did the deal for Pacific Coast, instead of putting together the package of wholesalers, Equity Merchant Banking removed itself from the picture. This left Johnson undercapitalized and facing the problems at Pacific Coast that he claims were caused by previous owner Steve Kall (Billboard, May 5). It seems now that those problems proved to be too many.

The appointment of Larry Gaines to the presidency of Warehouse Entertainment makes official what is already reality at the chain. Gaines is a fine music retail executive who is well-respected by the industry. And if sources are to be believed, he has been running the warehouse chains for some time now, even if he didn’t have the stripes to go along with the responsibility. At the same time, Wherehouse also announced that Mark Velarde, executive VPCPO, is now also chief administrative officer of the company.

Setting up shop: Investment banking firm Aramar Capital Group has been founded. It includes two music industry veterans, Jeff Lehman, who is serving as president, and Barry Kellner. You might remember that they were the pair who sold Wall to Sound, Camelot Music, Record World, Waxie Maxie’s, Rainbow, Rocky Mountain, Variety, and Mothers during their time at Ladenburg Thalmann. Lehman was also involved in the sale of Ryko to Palm Pictures. Peter Santoro, who was head of corporate development and acquisitions at Chase Industries, is also with the firm.

Aramar, based in New York, plans to focus closely on middle market chain operations, independent companies in a number of industries, including music. It is looking for deals in the $10 million-$50 million range.

During a time when the industry is once again coming under scrutiny by the Federal Trade Commission (FTC) for allegedly marketing violent product to children, Koch Entertainment has an unusual dilemma. While the new KRS-One album, Sneak Attack, comes in only one version, it seems that some accounts think it comes in two—an edited version and an unedited version—and that they were served the edited version. The confusion stems from the artwork, which shows KRS-One holding a machine gun in what could be perceived as a schoolyard.

In order to accommodate some of the more conservative accounts, such as Wal-Mart, Target, and Kmart, Koch placed a sticker on the cover to hide the machine gun. The sticker reads, "Hip-hop advisory: explicit lyrics." According to Bob Frank, Koch Entertainment president, the album does not need a parental advisory sticker, because the artist "is not saying anything that’s not on his record. He is not gangsta rap and doesn’t use vulgarity to get his message across. He supports black youth and black culture with a very positive message. It is really an unhealthy perception that all hip-hop acts have to have a sticker."

The problem, then, is that some accounts are "complaining that they didn’t get the dirty version." And given the FTC’s scrutiny of the industry, Frank doesn’t consider it appropriate to even jokingly suggest that KRS-One could record a dirty version to accommodate those accounts.
MusicMatch Offers ‘Near-On-Demand’ Service
Streaming Subscription Allows Users To Customize Stations By Artist, Genre

SUBSCRIPTION LAUNCHED:
Legal on-demand digital music remains just out of reach as the world continues to wait on the major labels to license content for such services, but that isn’t stopping a host of technology companies from trying to come as close to it as possible in the mean time.

In the latest example, MusicMatch, a jukebox software developer and rival of RealNetworks and Microsoft, is slated to test-launch an online radio subscription service on Monday (7).

The service, known as MusicMatch Radio MX, allows users to access "near-on-demand" streaming audio at CD quality and will offer three pricing tiers: $4.95 per month, $12.95 for three months, and $49.95 per year.

Users can design a personalized station around as many as 25 artists of their choice. Programming for the stations is then based on available content from the selected artists and from acts determined to be similar in style to the selected artists.

Users can also create custom stations based on the top-selling acts of any year, decade, or series of years. Additionally, personalized stations can be e-mailed to other MusicMatch users.

According to MusicMatch chief executive Dennis Mudd, the aim of the service is to push the digital millennium copyright act as close to its boundaries without actually violating it.

That means users can’t search for tracks by name, but by using a core of 25 artists and combining them with MusicMatch’s personalized technology, they can create highly tailored streams that approximate their tastes.

Radio MX will be featured in the latest version of the MusicMatch Jukebox software, which will officially roll out by the end of May. Users of the updated version of the software will be able to create personalized stations around five artists in the free radio offering—up from the single-artist station free feature offered in the current version of the software.

The company says it expects to launch a full on-demand streaming service by late summer, pending licenses from the major labels.

WAITING ON PAYOFF:
Another company not waiting on label-sanctioned subscription services is MTVi. But while the online music hub may have lost the first digital-downcast commerce offering that incorporates content from all five major labels, CEO Nicholas Butterworth says he isn’t holding his breath for any quick profits.

In a keynote address at Harvard Law School’s recent Journal of Law and Technology Symposium—"All Shook Up: The Music Industry Confronts the Internet and Consolidation"—he acknowledged that the market for secure digital downloads will not be overwhelming for some time.

(Continued on page 137)
Louis Prima Documentary Captures A Master Showman Of Swing Music

No one would have enjoyed the revival of swing music more than trumpet/bandleader Louis Prima, a major force behind the swing scene during its heyday and beyond. Director Don McGlynn captures the musician's energy and talent in the 1999 theatrical release Louis Prima: The Widest, which hits stores Tuesday (8) on VHS and DVD from Image Entertainment. Billboard talked with McGlynn about making the film and about Prima's love of music.

How did this project come about?
Producer Joe Lauro at Historic Films began representing The Ed Sullivan Show, and he flipped over the material with Louis Prima. It's very lively and unusual because it's Louis as a half-hour of the show. Sullivan's No. 1 rating, of course, was for the Beatles, followed by Elvis, but the third-biggest viewing audience in times that they needed to buy or rent them, or it brings in a new audience that's never been exposed to them.

In addition to the airborne, Sundance will support the collection by linking with Criterion's Web site, as well as Amazon.com, where the films can be purchased. "One of the

Stanley Kubrick Documentary Dispels Myths About A Legendary Filmmaker
ASHES TO ASHES: If you're wondering why Stanley Kubrick DVDs don't contain bonus scenes, outtakes, or other extras, it's because the legendary director often deleted his edited footage. "I was sent out to burn edits from A Clockwork Orange, The Shining, and Barry Lyndon," says longtime Kubrick assistant Leon Vitali, "because he just wanted the films to speak for themselves." Hitting the box set circuit to promote the June 12 Warner Home Video release Stanley Kubrick: A Life in Pictures, Vitali says the director also thought that consumers were unlikely to shun buying his films on video (and later, on DVD) simply because they lacked behind-the-scenes footage.

The outtakes often reflected Kubrick's tendencies toward the process of filming. "Whenever there's a theatrical release of a classic film," Vitali notes, "it reminds people who are already familiar with its main titles that they need to buy or rent them, or it brings in a new audience that's never been exposed to them." In addition to the airborne, Sundance will support the collection by linking with Criterion's Web site, as well as Amazon.com, where the films can be purchased. "One of the

If consumers still have questions, they can submit an E-mail in the "report a problem" section of the site. Buena Vista promises a response within 48 hours.

Buena Vista's site can be accessed at DisneyDVD.com/support. A consumer hot line has also been established, at 800-723-4763.

Macrovision's GOOD NEWS: Copy-protection company Macrovision has signed a deal with Christian program producer Integrity. Under the long-term agreement, Macrovision will encode all Integrity VHS tapes and DVDs with its patented anti-piracy technology. Mobile, Ala.-based Integrity has sold more than 40 million music books, and video and audio units combined since its inception in 1987, according to the company. The publicly traded company claims 48% of the "non-artist" Christian market. It also sells sheet music.

Macrovision has copied-protected more than 300 million DVDs, 3 billion videocassettes, and 45 digital set-top cable TV boxes, according to the Sunnymel, Calif.-based company.

BILLYBOY MAY 12, 2001
Sony Wonder Celebrates 25 Years Of Arthur The Aardvark

A N ARTHUR MILESTONE: Believe it or not, Arthur the Aardvark turns 25 this year, and Sony Wonder is celebrating the bespectacled mammal’s silver anniversary with a multi-pronged promotion. Marketing efforts will be tied to its home video release, Arthur’s Celebration, which arrives in stores Tuesday (8).

While Arthur videos and TV shows have appeared only over the last few years, the character was created in 1976 by children’s author Marc Brown. A normal American school kid—who happens to be an anthropomorphic aardvark with dogs, rabbits, and monkeys as friends—has proved to be one of the more popular kid-films franchises out there.

The 50-minute Arthur’s Celebration is priced at $12.98 and contains four episodes from the TV show: “Arthur’s Birthday,” “Arthur’s New Year’s Eve,” “Grandma Thora Appreciation Day,” and “Down in the Woods.”

Sony Wonder has partnered with candy manufacturer Brach’s, which will insert coupons good for $3 off the video purchase into 1 million packages of Brach’s Arthur Fruit Snacks. Also, 160,000 Arthur CD-ROMs from the Learning Co. will feature coupons good for $1 off Arthur’s Celebration.

The title will also be promoted on 1,800 Lowes Cinexplex screens with larger advertising highlighting Arthur’s Celebration. The ads will run throughout May. Full-page print ads are scheduled to run in People and the June issue of Parents magazine.

Each video will contain a savings booklet with offers from the Learning Co., Brach’s, Sears Portrart Studios, and Random House, which publishes the Arthur books.

WHAT A CROC: Artisan’s Family Home Entertainment label takes a bite out of retail May 22 with the home video debut of Croc Files, starring Steve Irwin, Australia’s biggest celebrity export since Paul Hogan.

Croc Files is Irwin’s child-friendly, losen violent version of The Crocodile Hunter and has been a winner on the Animal Planet and Discovery Kids cable networks. The release follows a success on the Animal Planet Channel.

Croc Files boasts two with videos, each priced at $14.98 and containing two episodes. A DVD with

Sony Wonder is offering a 10% product discount to retailers that commit to bringing in the display. Previously, the Baby Einstein series was only available in specialty stores, but since Artisan picked up the line last spring, Wal-Mart, Target, Kmart, and Toys “R” Us have brought it in the line.

EAT YOUR VEGGIES: Big Idea Productions, creator of the VeggieTales video series, has just finished up its first major chain-wide promotion with Wal-Mart.

Throughout April, more than 2,700 Wal-Mart stores around the country featured VeggieTales posters and endcaps with video and audio titles. In addition, VeggieTales apparel, toys, and fabric were featured.

Special promotions dubbed A Very Veggie Saturday included giveaways of 300 VeggieTales puzzles and visits from VeggieTales stars Larry the Cucumber and Bob the Tomato.

The Wal-Mart/VeggieTales promotion also involved the in-store Wal-Mart Television and Wal-Mart Radio networks, which ran a VeggieTales spot every hour during store hours throughout April.

He took showmanship to a level of artistry. He didn’t just go through his numbers. It was like, “I’m going to have a good time up here, and you can, too.”

Yes, he seemed very attuned to his audience.

People forget he came from the New Orleans tradition, where you’re supposed to give people a good time. One thing I did not do in the film was relish his music to Louis Armstrong’s.

Why not? Because it’s complicated. They shared that tradition of singing, playing the trumpet, telling jokes, and interacting with the audience. But even if Prima was learning something from Armstrong, at a certain point he branched off on his own.

Like when he did Italian novelty songs during World War II. That’s the remarkable thing about Louis Prima. Those songs were a big success, probably because of all the disenfranchised Italian-Americans who found a haven. Plus, he showed the rest of America that just because you’re Italian-American doesn’t mean you’re with Mussolini. So it was pretty brave, but in a funny way it made people more devoted to him.

Yes, he was very charismatic. What was his secret?

Louis was very interested in pleasing people. I think that’s why he became a great showman—also why he was very much loved by his family and so attractive to the ladies.

And yet, as the documentary notes, Prima was a quiet person offstage. Did that surprise you? I think that is one of the things people don’t get about Louis. He was saving all it for the stage.

Why did he often perform without a script?

Because he’d look at the audience and, if he saw they weren’t reacting, he’d try another number that would make them react. This was very unusual, especially when he played Las Vegas, but again it was about pleasing the audience. He raised entertainment to artistry by making it very personal and very much based on the moment. He predicted and helped define the sea change to rock’n’roll.

Do you have a favorite Louis Prima song?

I guess it’s “Just a Gigolo.” It gets to the core of everything he does. It’s supposed to be this bad song, but he puts this spin on it and has so much fun with it. It’s a fantastic blend of what’s supposed to be sad but ends up being jubilant. Prima was basically who lived life and was trying to share it with the audience.

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CMAA LEAVES SYDNEY FOR TAMWORTH HOME
(Continued from page 118)

last four or five years—to put country music in the capital cities and create it as a mainstream genre.” Over the past five years, the CMAA board has held greater metropolitan acceptance as a primary goal. In August 1990, it named Meryl Gross as its Sydney-based CEO, albeit on a part-time basis. Gross, formerly the GM of ABC Music— the record label that housed multi-platinum country acts Lee Kernaghan and Gina Jeffreys—and has marketing acumen and wide contacts in the metropolitan areas. In September 2000, a Sydney office was set up as the CMAA secretariat. Gross’s original base in Tamworth was retained as its projects office.

In March, however, Gross tendered her resignation, saying that the role carried a full-time workload and clashed with her other consultant jobs. McKean says that the residents and administration of Tamworth, a five-hour drive northwest of Sydney, have been highly supportive of the growth of the domestic music scene and that “for this reason— together with the fact that many of the CMAA major activities are firmly based in Tamworth—it is appropriate and indeed necessary that the [CMAA] should remain in the major presence in the city where it originated.” Industry estimates put country music’s share of sales in the Australian music market at 9%; latest figures from the International Federation of Phonographic Industry put the retail value of the Australian music market in 2000 at U.S. $501.3 million. CMAA projects manager Kate Nugent will oversee the combined projects and secretariat office, with two full-time staff members and “hands on” involvement by members of the organization’s executives and board members. “This is the most practical move for us,” says Max Ellis, vice chairman of the CMAA board. “We have the resources here already. There may be some transitional problems as we expand the duties of the projects office, but it will work out fine. We can get national publicity and sponsorship from Tamworth.”

The CMAA’s main projects are based in Tamworth. These include a 10-day festival in January (which draws 50,000 and includes annual music awards) and a mini-festival in June called Hats Off to Country, which involves some 80 events and various marketing and educational initiatives.

Ellis claims that record sales of country repertoire in Australia do not match those in America, but “the CMAA research shows is a keen appreciation of the genre here. “There is an enormous potential to catch up commercially,” he says. “It is important that while we find a metropolitan audience, we also have to be concerned that we could lose all-important core audience in the [non-urban] regional areas.”

According to Potts, the return to Tamworth is “a retrograde step.” He continues, “Because we had the Sydney presence and showed who we were in the main game, we had interest from record companies, media, the corporate sector; even government organizations and music bodies. Going back to Tamworth will just marginalize the CMAA. If country music is to grow, we need metropolitan radio support, and I can’t see that happening now.”

Although Gross could not be reached for this story, Potts says that losing her was a major setback. “Getting her was a coup because she bought so much credibility and respect to country music, at a time when it was crucial that we advance into that market and gain credibility. I doubt the CMAA will ever get a person of that caliber again.”

Gil Robert, managing director of MusicCountry Australia and a former member of the CMAA board, adds, “If the country music fraternity wants to keep everything in Tamworth, that’s their prerogative. But they now have to prove to the music industry that Tamworth, and my feeling is it was easier to drive things from Sydney.”

“Tamworth is seen as the Nashville of Australia,” he points out, “but Tamworth hasn’t got major recording studios or the record companies—or the media—based there.”

Admittedly, Jimmy’s “Fare Thee Well Love”—the group’s signature tune—has been a hit of the single year: In 1997, the group won a Juno as top country group.

“We were kind of the new generation, but we’re not the youngest anymore,” says Rankin. “There’s a hell of a lot of music around Inverness County these days. It’s amazing, all of the kids there, not just playing fiddle but playing guitar and singing.”

WRIGHT
(Continued from page 119)

launched later this year, will be available to all Dutch retailers. As they gain more experience and the confidence to go it alone, they would be able to set up individual operations.

Elsewhere at the conference, Paul Zimmerman, GM at Amazon U.K., sceptically industry rumors about Amazon joining forces with retail giant Wal-Mart. Zimmerman said his company had no intention of going offline so as to set itself up as a bricks-and-mortar competitor.

“IT doesn’t make sense to replicate what we have offline,” he said. “Traditional retail is very tricky and very heavily governed by local and physical presence. We don’t have the expertise in that, so it’s not a core issue for us.”

Although the company never breaks down its revenue by geography, Zimmerman predicted that Amazon’s international revenue will be split almost equally between the U.K., France, Germany, and Japan will be profitable by the end of this year. “We don’t see economic conditions slowing down sales,” he told delegates.

Dutch retailers
(Continued from page 118)

still trying to resolve this conflict,” he says. Def Wille tells Billboard he is hopeful that a solution will be reached within days.

Wanadoo, a division of France Telecom, has sponsored the chart before the end of March. With Amazon’s US operation, Bol.com. Now under pressure, the question is whether Wanadoo will reassess its two-year sponsorship deal. A Wanadoo spokesperson would not comment on the latest negotiations, but says, “Our aim remains to make WanadooTop40.nl the biggest Dutch music portal. That figure does encompass all print and online music services, including a one-stop shop like Bol.com.”

Asked if the Bol.com/Wanadoo initiative was somewhat naive, considering the emotions from retailers regarding the “online threat,” Muler retorts, “We re- gret very much what has happened, and we are looking for a satisfying solution.”
ALTHOUGH HEARING APPROACHES, SENSENBRENNER KEEPS MUM

(Continued from page 5)

the Recording Industry Assn. of America (RIAA) asked the office for interim rules or a “safe harbor” to allow services to obtain a complete license for on-demand music streams or limited downloads during the months before the office rules later this year on the types of transmissions to be included and, possibly, a to-be-determined royalty rate.

A compulsory license guarantees access to users to all copyright work. Instead of individual marketplace license negotiations, the government, after input from the parties affected, sets a royalty fee to be paid to copyright holders.

The request is a turnaround for the RIAA, which earlier had opposed a compulsory license.

The NMPA and the Songwriters Guild of America, seeking a higher royalty rate through marketplace negotiations, opposed the request in a joint filing.

The subcommittee hearing on licensing will mark the first time the music industry and E-commerce community will enter the realm of hearing the new boss of the industry’s main Judiciary Committee, Rep. F. James Sensenbrenner, R-Wis., who set the hearing agenda and date. Since taking the reins from Rep. Henry Hyde, R-Ill., in January, he has ruled his committee and his subcommittees with an iron hand.

Sensenbrenner is “micro-managing from above,” says one congressional observer. “Nobody sets their own agenda, nobody decides what is wrong with their prior approval. It’s causing some discontent.”

The little Sensenbrenner has publicized this year about the content-side players in the digital music arena gives little hope to either the RIAA or the performing right societies to which an agreement and House 1998 legislation that carved out an exemption for restaurants and mall shops from paying background music royalties to performing right societies (Billboard, Feb. 11, 1995). He held up all copyright legislation in the House for two years until his law was passed, an approach that rankled many of his colleagues.

Speaking before E-commerce members of the Digital Right Society, Mauricio Abaroa, former executive referred to U.S. entertainment companies as “copyright cartels” and lashed out at ASCAP and BMI, saying that the government rules they operate under, which mandate that the organizations must make licenses available for their music, are outdated and unfair.

“The Department of Commerce has basically given them a free pass on this, and I don’t think that’s right” for licensing in the digital age (Billboard, April 7).

Sensenbrenner also took a pot-shot at the RIAA’s digital services royalty collection outfit, SoundExchange, saying it is possibly an “antitrust violation” to be “looked at” in the future.

The chairman’s views of the content side and the publishers and recording artists are unknown. “I guess you could call them X factors,” says one music industry insider here. “We will see what we will see.”

Despite the slightly ominous background Sensenbrenner brings from past encounters and statements about segments of the music industry, various sources says that the new chairman’s approach is not unusual. “Some other committee chairmen are involved in the top dog calls the shots. I think everybody had gotten used to Hyde’s looser style. He’d tell his subcommittee chairman, ‘Hey, do this, do that, keep me in the loop.’ But not Sensenbrenner,” notes one observer.

“You’re not going to see subcommittee chairmen taking (political) bills to the House floor. He’s the kind of guy who takes every bill to the floor himself. Most folks are getting accustomed to the chairmanship.”

Some had thought that the new chairman by now might have unveiled an intellectual property agenda to take the country as broad as that of his Senate counterpart, Sen. Orrin G. Hatch, R-Utah, who announced months ago at the beginning of the current Senate session that his committee would review a large number of Internet issues and held a hearing last month that looked at Internet music labels making publishers and songwriters and how artists fare from it (Billboard, Billboard, April 14).

But Sensenbrenner continues to hold all his planned sessions on that, holding out items one by one. For example, the Courts, the Internet, and Intellectual Property subcommittee, chaired by Rep. Howard Coble, R-N.C., just held its first hearing of the new session May 2, a procedural Copyright Office oversight meeting. While the Copyright Office is still interviewing members of Japan’s Diet (Parliament), was unavailable to comment.

PACIFIC COAST ONE-STOP president Ralph Johnson said May 2 that he was filing for Chapter 11 protection. The move comes three weeks after the company’s lender, Coast Business Credit, withdrew its support, denying the chain access to any funds from its revolving credit facility. Two days after that, the entire staff was laid off. Johnson says that he has a 30-day agreement with Coast Business that will allow him to secure an equity investor and a new supplier for the revolving credit facility, but Coast Business can’t be reached for comment about that situation. But that situation could change, as the liquidation of sale of the company.

ED CHRISTIAN

TROVA MUSIC IN SPOTLIGHT AT CUBADISCO

(Continued from page 16)

will have its own Web site this year, as part of the portaliz.com site run by the Digital Society of Authors and Publishers (SDAE), an arm of SGAE. SDAE says portaliz.com is the place for the entire society and its composers, musicians, managers, and agents, drawing more than 1 million visits since its inauguration in January 2000. Approximately two-thirds of the site’s traffic is European, with the U.S., accounting for the remaining third.

Sejo Monzon, artistic director of Caribe Producciones—Cuba’s best-selling label, which operates under the EMI umbrella—will be presenting a new EMI initiative called El Domingo de los Jazz, in its first Postrova, 5 tiki, and Luna Negra.

Spanish music conglomerate Gran Via Music (GVM) will be represented by Carlos Canuto, who has signed up a number of groups. The label MMXIC—Alberto Segura, director of its imprint, Eurotropical, which has signed such stars as Kármán, Manolito Simonet y Su Trabajo, Luigi Maria Hevia, and El Guayabero.

U.K. Cuban-sta staff indie label Tumi Music will make a special presentation of its catalog, as will Cuban label RM Records. At the same time, Dachs will raise funds for cash-strapped Cuban music schools, Encuentro con La Habana (Sello Ato), will be presented by the SGAE’s Puerto Rico branch with Serrat, Cuba’s leading Nueva Tropa exponent Pablo Milanés, Argentia’s Fito Páez, and Cuban trova-rock star Carlos Varea.
Radio And Labels At Odds Again

Programming Executives Claim There Is Too Much New Music

BY DANA HALL

NEW YORK—Radio executives and record labels have never agreed on how much new music to play—and you wouldn’t expect them to. But lately, the conflict has intensified. While labels have increased the amount of new product coming through the pipeline, radio has tightened its playlists. It’s like trying to pour a gallon of water into a pint-sized container.

“Radio simply cannot play all the new music,” says Monica Starr, operations manager of adult/mainstream R&B combo WDMK/WDTJ Detroit. “So many labels are coming to us [to us] with multiple artists, and everyone wants an add.” She says that labels try to push music up the charts before the radio is finished with a single, expecting programmers to add the next one.

Richard, assistant PD/music director of WTLZ Saginaw, Mich., agrees. “Often, the record companies move too fast.” Even “Whoo’s That Girl?” is still not in the Midwest, he says, but Inter-songs has not marked the label to the follow-up, “because they want the big impact” on the next single.

Daryl Johnson, music director at adult R&B WBHH Birmingham, Ala., notes, “While most labels don’t have new priorities every week, I do find that many are pushing the next artist on an artist before we are ready to come off the current hit single.”

Quantity Isn’t Quality

So if there’s so much good music, why not do what top 40 is doing these days and create more slots for current? Well, most PDs say, the music isn’t that good.

KRTT (Hot 97.1) Houston PD Russ Allen says there’s “too much” new music, and “it’s ridiculous because so much of it is disposable.”

WIZZ Augusta, Ga., owner/GM/PD Bobby Nichols agrees that quantity is up but quality is not. “We typically get 25 new records a week. This is considerably more than in years past. Of the 25 new songs, only about 20% is actually worth of airplay.” He also adds that “many artists aren’t given time to develop” and that by the time they find room for a single from a developing artist, the label has given up.

Long John concurs that there is simply too much new music crossing his desk each week. For instance, Def Jam is going for an add each week, during April and May, he says. And it’s not just the major labels promoting multiple projects. There are many independent record labels to deal with, too. Of the 30-50 projects that Long John hears each week, he says 80% “do not even fit” with his target, “or they just stick” for other reasons.

“Let’s do the math,” Long John says. “If I get 25 pieces of new product a week, that’s 25 times 52, which equals 1,250 songs a year [that I] hear: it’s rare that we add even five songs a week to our playlist, but if we did, that would be 250 songs added a year.” Looking back over recent years, it’s unusual if more than 50 songs stand out as true hits.

RESEARCH RULES

It doesn’t help that stations, equipped with more research than ever, have become more discerning about what constitutes a hit. KATZ (The Beat) St. Louis PD Michael Mychaels says the major labels have a new record added every week, and the independent labels have one every other week. “Research is label-causing stations, especially Clear Channel stations, to hold on to and be more patient with songs on the playlist.” This means that even some good songs may not get their shot, Mychaels admits.

Houston’s Allen thinks that the ability of the labels to dig their information is limited, so the more new product a station airs, the longer it takes to become familiar to listeners—and it takes even longer if the song is unknown. This is compounded, he adds, by the labels pushing product sometimes three or four weeks prior to the video airing on MTV or BET.

In Birmingham, WBHH PD Jay Dixon says limiting the number of add slots is even more of an issue for adult stations. Most successful adult R&B stations have a “very tight” list. Adults are not going into the latest hits, such as the new Janet Jackson song, instead, they hold on to their favorite songs longer, he says. “Even when listeners like an artist’s new song, they’ll still prefer their favorite over the new.”

Ken Johnson, director of urban programming for Cumulus Broadcasting, notes that PDs have a tendency to comparison-shop with “If Keith Sweat doesn’t react [with listeners] as quickly as the Carl Thomas [title], he’s out. The same for a Public Announcement or Profyle.”

LABELS LAMENT

All the stress over new music has strained relationships between radio and labels.

Larry Khan, senior VP of R&B promotion at Jive Records, says, “There is more music being released, that’s for sure. But saying there is too much music is like saying Nike makes too many different sneakers. Who is to say what is too much? Are there too many movies being released? It just means more competition.”

Johnnie Walker, senior VP of Def Jam, agrees. “We can’t afford to release just two or three singles, they are the hook and they all take off. We’re in a business based on speculation. We never know when something is going to be a hit.”

As for the contention that the overabundance of product is one of the factors straining the radio/record relationship, Walker contends that “they don’t see why we would. A PD should not [judge] a label [by] the amount of product it releases but rather [by] the quality of hit records it provides.”

DreamWorks promotion rep Fred Mills sums it up as a matter of economics. Record companies have to release vast amounts of product as a result of the bigger market share they’ve gobbled up, but releasing too much new product can backfire. “They are often in a position of competing with themselves for spots on playlists, because the hit songs do stay around longer. Trying to force additional records on becomes a challenge.”

Once records start stacking up, Mills continues, some get lost in the promotion shuffle, making it difficult to develop an artist properly. Combine that with the mandate to get airplay on every single, and it makes for a strained relationship between programmers and promotion reps.

“Maybe we will have to find other avenues to expose product,” Mills concludes. “We are now using more fragmentation of formats, the Internet, satellite radio, or visual mediums.

Based in New York, Dana Hall is the managing editor of R&B Airplay Monitor.
New Bill Encourages Donation Of Stations To Nonprofit Groups

BY FRANK SAXE

NEW YORK—Responding to complaints from constituents who are frustrated with today's corporate radio, Rep. Robert Andrews, D-N.J., has introduced a bill that would change federal tax laws to encourage station owners to donate radio stations to nonprofit arts and educational organizations. Andrews says the bill will help support nonprofit and performing arts organizations, as well as religious institutions. Under his proposal, the station owner would get a tax write-off equal to 12 1/2% of the license's fair-market value, plus 100% of the fair-market value for the station itself.

The bill would require the receiver to operate the station as a for-profit entity and use the profits to support nonprofit arts in its service area. The receiver would also be barred from selling the station to a commercial broadcaster under any circumstances; its only option would be to return the license to the Federal Communications Commission, at which time the company that originally donated the station could get it back.

Andrews, who voted for the 1996 Telecom Act that made consolidation possible, says the act has been a mixed blessing. While it has created media conglomerates that don't consider, for example, a classical station sufficiently profitable, he says it has also helped speed up the arrival of the Internet. "Ultimately, we won't need the legislation that I am proposing, because the digital divide will close," Andrews says. "The personal computer will regale America as common and cheap as the telephone, and if someone wants to listen to classical music, they'll go to a Web site, and there will be an infinite number of choices.

But Andrews thinks that day is still at least 10 years away, and his bill is designed to bridge the gap between now and then. "Basically anyone who wants to listen to classical music or watch ballet is going to be able to do so when they want to, on-demand on a PC, and we're not there yet."

Two Martinezes Are Better Than One

One NIGHT (HOT) New York Jack Martinez, left, was on the other side of the fence during a visit to WPH1 (Fluffy 91.5). She paid a visit to WPH1's Cheny Martinez, right, to promote her new top 20 CD, The Up Close and Personal Project (Feeling It). Also appearing on the disc are Jay-Z, Snoop Dogg, Mary J. Blige, Wynter Jacket, and Huss Rhythm.

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Danny Boone and Brooks say they’ve been recovering from alcohol and drug addictions, and they aren’t afraid to share this with the world. As the recording of the duet explores these issues in their first Epic album, Southern Discomfort, Brooks says that it was easy to write about “my drug use and depression and mental illness. It’s hard for me to write something normal. These songs are all over the place. It’s not like we’re trying to be deep. I don’t think about what I want to write, it’s just whatever is going on that day.”

The album’s songs combine rock, hip-hop, country, and classical music influences to form a blend of genre-defying tunes. “We’re pretty happy with the album. We’re glad that we were able to get away with what we did and do songs that are different from each other,” Brooks says. “We’re influenced by everyone from Lynyrd Skynyrd and Led Zeppelin to A Tribe Called Quest and The Beatles.”

On the pair’s debut single, “It Don’t Matter,” which is No. 31 on this issue’s Modern Rock Tracks chart, Reah convives a message about looking forward and coupling it with a slow, grooving beat. Brooks says, “It’s a song about looking into the future. You’re so depressed that you just say ‘fuck it’ without saying ‘fuck it’. It’s really happy song. You do get over what’s going on in your life. Reality isn’t really such a big issue.”

Given his earlier difficulties, Brooks says, he’s hopeful that he can finally do what he has always longed to do: make music. “I want to be praying and hoping that, sooner or later, I would be able to create and make it all again. I really didn’t think I’d be doing this at this point in my life. We’re doing really good right now, and hopefully things will just keep going up.”

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**SITES + SOUNDS (Continued from page 127)**

“We’re not doing it because being in the music retail business is such a wonderful business but because it’s an important service to provide to the consumer,” he said. “This is about establishing a model for consumers to get the music. We’re building the foundation for the future.”

Today, the digital barrier to the digital-download market may be the consumer’s sluggish transfers and indistinguishable arrival of widespread broadband access, he said.

“It’s going to take a long time, longer than we realize. I have a standard answer when people ask when broadband is going to be here, and it’s the same answer I’ve been giving since 1996: ‘In two years,’” Butterworth said. “When you ask when there will be digital music subscription services with all the major-label content with ubiquitous technology that is easy to use for consumers and that come from trusted brands, I’d say the same two years—though we’re still waiting for the first two years for broadband.”

That said, MTV, like many operating in the digital space, doesn’t want to wait around for broadband. “We think there are smart things we can do to prepare for it, like the [new convergence programming strategy] MTV396," he said.

“We’re seeing convergence exploding,” Butterworth said. “For MTV, we don’t even think anymore about what percentage of our viewers have access to the Internet. It statistically not that meaningful, since in a 30-day period, all of our viewers have access. Awareness and use of technology for young people is just a given.”

He added that young consumers are becoming increasingly savvy about everything from the quality and price of music offerings to online security issues. “Consumers are suspicious now,” he said. “Retail consumers are actually technocrats now—17-year-old kids sitting in their dorm rooms are debating the future of the record business.”

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**THE DIGITAL DEBATE.** The impact of Napster and the prospects of digital music were also subjects of debate among other industry executives attending the symposium.

Another speaker, Sandy Pearlman, producer for Blue Oyster Cult and the Clash and co-founder of eMusic.com, was less than optimistic for the future of digital downloads, claiming that the online market cannot recover from Napster’s influence. “There’s no way to ever make money from downloads—the genie’s out of the bottle,” Pearlman said. “The record companies lack two things: balls and intelligence. There is no way to describe the incompetence of the record business.”

The panelists for “The Offline World” discussed today’s traditional music business and the effects of Napster and industry consolidation. Mark Kates, former president of Grand Royal Records, said that subscription services should be able to compete with free downloads. “Free is a bad idea, but choice and availability are bigger,” said Kates.
Music rarely get Alex Moulton, a New York-based DJ, back to the scene of Francisco’s established music. Moulton says, “We look at some of the real popular with kids and that’s often none of them are about playing music videos. Let’s hope that VHI does not forget to stay focused on real artists and their music. There are plenty of other networks whose schedules are filled with scripted shows and films for actors—and those networks do it much better than a music channel ever could.”

This & That
Shooting Gallery Productions has signed director Thomas Mignone, a Warner Bros. Records in New York, who has named Melanie Winns director of urban music video production. She was previously with independent video production company R’NR Freelance. Laura Kim has left her video production post at Artemis Records and is now a consultant for the label. She has been replaced by Cheryl Gebharder, who has been named manager of video production.

Local Show Spotlight
This issue’s spotlight is on the Falls Church, Va.-based program MZH, which features a variety of music.

TV Affiliate: Star Power Cable in Washington, D.C., and surrounding areas.

Time slot: 7-8 p.m., Monday through Friday.

Web site: mzh.v.org.

Key staffers: Steve Gibson, senior producer; Gus Soudah, producer; Peter Marsh, producer; Guada Lizzondato, producer.

Following are five videos played during the week ending April 21st: Eve, “Let Me Be The Last One 4 U” (Broadway); Fatboy Slim, “Weapon of Choice” (Astralwerks).

For WEEK ENDING APRIL 29, 2001

WEBCASTS

Show With David Letterman musical director Paul Shaffer; What’s My Line? a program about VH1 viewers’ 20 favorite moments in different categories; VH1 Undercover, a comedy series about pop music and people; Strange Frequency, a three-hour show loosely based on music.

The network also has in development several more scripted programs and films that may not get on the air, and almost none of them are about playing music videos. Let’s hope that VHI does not forget to stay focused on real artists and their music. There are plenty of other networks whose schedules are filled with scripted shows and films for actors—and those networks do it much better than a music channel ever could.

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PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET  

(Continued from page 5)

The group just scored its third No. 1 single in the U.K. And there are likely more where those acts come from. Despite top 40 radio's downturn in playing youth-oriented pop music, labels have a full arsenal of prepubescent artists in the wings, ready to serve an audience that is not only literally growing in a modern post-baby boom but is also media savvy as—and more loyal than—other age groups.

"This is the age where kids start appreciating and owning their own music, separate and distinct from their parents' choices," says WonderGroup executive VP Greg Livingstone, who, with colleagues Dave Siegel and Tim Coffey, wrote The Great Tween Buying Machine, out from Paramount Market Publishing May 6. "It's a time when they've evolved from individual play to social play—and in some cases, music is the first thing that really appeals to this group. It becomes part of their sense of belonging, and so they are very passionate about who they like and what their friends listen to."

Music is "infinite to human existence from our earliest days, and the record business has figured out how to harness and motivate young kids," adds Universal VP Greg Corson, executive VP of worldwide marketing and sales for J Records, whose O-Town has significant juvenile appeal. "There's media on all levels now that is super-serving programming to this audience. As long as we're developing artists with substance, they will come."

Paul Marabito, a buyer for South Plainfield, N.J.-based, 10-outlet Compact Disc World chain, says, "Labels take a handful of acts and drive them into the mix for radio to respond to. There's a lot of marketing involved. If the labels can attract that [teen] buying power, they're going to sell a good chunk of music."

AN ATTENTIVE TARGET  
There are certainly compelling reasons for the labels to draw tweens into the musical fold. They are surprisingly tuned-in and decisive, making them attentive targets for music marketing.

"Kids ask their younger brothers when they're 7 and 8 years old," says Linda Ferrando, senior VP of Atlantic Records. "They have a lot of things coming at them. radio, sometimes 200 channels of television, the Internet, magazines, they're talking to their friends at school, and they have the ability to juggle these. As a result, they know what they want—and they want it now."

Historically, these kids' loyalty to their favorite acts tops that of other age groups. And loyalty translates to repeat business. "This demographic is passionate, and they seem to embrace what they feel is theirs," says David Leach, executive VP of marketing/promotion for Edel Entertainment. "As kids get a little older, their loyalties change quickly, but these kids stay loyal and buy the same acts as they grow older.

And buying the record is only part of the equation. "They have to have the T-shirt, the calendar, the teddy bear, the glow and the laminate. The merchandising end of it is a notch or two above [that of an adult act like] the Rolling Stones," attests Brian Lukow, co-founder/manager of New Jersey teen act Dream Street (whose debut album streets in July).

The J Records male trio LFO had a 1999 top five hit in "Summer Girls" that crossed all pop demographics. Rich Cronin, the act's lead singer/songwriter, recalls, "I can't tell you how many times moms told me that their daughters made them run right out and buy our record and then played it all summer long. Those kids love getting to know their favorite groups. If it's fun, they do it."

THE PIED PIPERS  
Playing the role of Pied Piper for this demographic—and serving as a proving ground for future stars—is Nickolas, too—are three cable TV outlets that practically own the tween market. Nickelodeon, Disney Channel, and Fox Family Channel, all of which have penetration to about 80 million U.S. homes. Along with Radio Disney, which broadcasts on 52 stations nationwide and a number of cable outlets, each has carved a successful niche for kid-friendly programming, with a focus on music.

Working with record labels, these networks' steady diet of music videos, concerts, and artist appearances in original series provide a persistent, influential audio-visual assault—one that often garners easy parental approval over the waves of other sources.

"Those outlets are like the Good Housekeeping Seal of Approval for the music industry," says Linda Ferrando. "They have to have a certain level of acceptance, but they are seen as a trusted brand. So it's a marketing strategy who wants to have a presence on the television shows after school. So when the kids see their albums at Wal-Mart and say, 'Hey, this is great, they have no fears about buying it.'"

"In the top-rated network for tweens—has championed music for kids with an exhaustive supply of special programming and star appearances. The network has concerts featuring Spears and Will Smith; the annual All That Music and More Festival tour, which last year hit 40 markets with such teen-centric acts as B*Witched, Blaque, Sisqo, and Angela Via; the soundtrack to Rugrats in Paris, which included Raha Men's hit "Who Let the Dogs Out?", and the Kids' Choice Awards, which has drawn such acts as Goo Goo Dolls, Jennifer Lopez, Mariah Carey, and Jessica Simpson. The network also offers a nightly videoclip countdown, tallied from online votes—as many as a million per week.

"We recognize tweens as a powerful economic force, and we want to be the eye of the hurricane," Albie Hecht, president of MTV/Fox/Disney for Nick- elodeon, says. "These kids are the music part of the fabric of their lives, and they're good at multitasking, so we want them to interact with Nick."

Nickelodeon aims to integrate music acts throughout its schedule, so that "our audience gets a close-up-and-personal point of view on what they feel are their favorite artists," Hecht says. "It drives a much more emotional connection to the artist than you find in other places."

TWEEENS BEHIND THE SCENES  
Similarly, Fox Family Channel recognizes the allure of music programming, with a quarterly "Front of the Center" concert series featuring such acts as Shaggy, Vitamin C, and SoulDecision and Total Access 24/7, a half-hour magazine show that takes viewers behind the scenes with music and movie celebrities. The network also (Continued on next page)

Marketing To Preteens Brings Opportunities And Responsibilities

BY CHUCK TAYLOR  
NEW YORK—Even though some segments of the media have seen an increase in and balances to guard against channeling adult-oriented content to preteens, the Federal Trade Commis- sion is concerned the music industry for recklessly aiming such material at youngsters (Billboard, May 5).

Moreover, child-development experts express deep concern over the unprecedented influence mar- keters have today's—9 to 14-year-olds, realizing that record companies are masters at appealing to the unique vulnerabilities of this "tween" audience.

"A 9-year-old is able to decide what he likes and dislikes—but the problem is, it's nonspecific and manageable," says Dr. Michael Rich, a spokesman for the American Pediatric Assn.'s committee on education. The tween age group is de- veloping formal abstract reasoning abilities, Rich explains. The kids are "learning to separate reality from fantasy, how they want to fit in so badly with their peers that whatever they perceive as being cool is what they'll connect with," he says.

Labels have become savvy about connecting their artists with outlets that kids already perceive as cool, whether through commercial tie-ins or exposure via such media as teen magazines and Radio Disney or such cable channels as Nickelodeon, Fox Family Channel, and the Disney Channel.

Preteens "are very impressionable, listening to music at the top of their heads and how to fit in," says Dave Siegel, president of Cincin- nati-based WonderGroup Youth Marketing and Advertising there need to know what to wear, who to listen to, and they're always looking for advice. A band can be marketed to them in a believable way, and the record company in so doing will follow the leader; someone or something they look up to has to buy into it first."

Robin Jones, PD of Radio Disney—which its 82 stations and online presence reach some 3.2 million preteens per week—says that she is mindful of the impact the net- work has on kids, and she filters the messages that its programming sends to youth.

Disney Radio's roster of popular acts ranges from Destiny's Child and Hampton the Hamster to Daft Punk, Queen, 'N Sync, and Manic Moore. "No profanity, no explicit sexual references, and no racial, gen- der, or religious slurs," Jones says. "If there's a limited amount of any of those, we will approach a record label and ask them for an edit.

Foley realizing the reach of Radio Disney, most labels "are happy to send their artists back into the studio" to provide a Radio Disney version, Jones says. The station recently issued Universal Records to edit a few words in a recent 98 hit that the network thought was too raunchy for its audience.

"We want to be in business with Radio Disney and don't want to quib- ble over the choice of a few words when, at the end of the day, we're try- ing to sell CDs," says Steve Leeds, Universal senior VP of promotion.

Another example of a label and artist tempering its product for a young audience is "Manne No. 5 (A Little Bit Of...)," the RCA smash by Lou Bega. The melody was irre- sistible to Radio Disney's audience, but the song's lyric—a list of the women the singer had supposedly charmed—might have concerned parents. So, Bega cut an entirely new version for the network, replacing the suggestive lyric with a kid-friendly chant.

Yet seldom are these retakes made available commercially, leaving parents with the predicament of auditioning album versions of their kids' favorite tracks. A notable exception is Bega's "Disney Manne No. 5," which appears on Radio Dis- ney Jams Vol. 2, released in 2000. ABC Records—on the top-rated platinum Aaron's Party is a high- energy sing-along with such titles as "Howsay," "My Internet Girl," and "Good Shot, Good Look, Good Runaway"—has also seen the remake of Bow Wow Wow's risque "I Want Candy" certainly refers to the M&O's v airline—and not to the what the 80s new-wave outfit was really implying.

The 13-year-old Carter says, "Kids my age like the music because they listen to the music. It's a 'I'm not in school, and that's when you want to have fun and just dance and chill out. We music that we can identify with."' It's not about the artistry for an 8-year-old," adds Charlie Walk, executive VP of promotion for Columbia, noting corporate re- sponsibilities regarding tweens. "If a lyric goes over their head or implies something sexual, we're going to be there to deal with it appropriately."

"We put the message of marketing for Jive—whose roster in- cludes Britney Spears, 'N Sync, and Backstreet Boys—claims that be- cause of its well-known pop stable parents have come to view the label name as a trusted brand. "Someone buying a youth-oriented record from Jive knows that our records are focused on age-appropriate music."

According to Dr. Richard Anderson, a professor of psychol- ogy at the University of Massachu- setts in Amherst, "Parents that are more open and sometimes once or twice—and have no idea what their children are really into. Kids think about the lyrics, talk about them with their peers, and associate them with the images they see in video. Parents need to listen just as closely and more than once."

Parents also have more control through the music they might influence the music and types of music ultimately most influence their children, Rich asserts. "The parents are far from helpless parents," says Dr. Michael Rich. "The only system of checks and balances that works in our society is that parents and kids fuel—and these messages with their wallets. They have a say about the kind of world we all live in."
PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET
(Continued from preceding page)

has branded itself as the home of the S Club 7 series. The network's latest music-intensive foray is Great Pretenders, a game show during which kids lip-sync to and dress up like their favorite singers. The show is hosted by RCA female trio Willo Orjih (whose third album, Fire, is due this summer). According to Will Orjichitch, the program's music producer, "This isn't just about singing along to lyrics. It's fashion, it's identifying with peers, it's about lifestyle.

Fox has positioned itself as "a step up from Nickelodeon and MTV," Joel Andryc, executive VP of kids programming and development for Fox Family Channel/Fox Kids Network, says. "Our audience grows up quickly, and they're throwing away their Barbies and action figures a lot faster and throwing money into music and fashion. We follow the trends of what pop culture is dictating to them, and they have an insatiable appetite for music, which we're feeding in an interactive way with the game show, videos, and our other lifestyle programming."

Disney Channel—which in the past has drummed up considerable sales for artists with its concert series—is retooling its music-oriented programming away from individual-artist performances, instead linking popular artists with its original half-hour series. Pop trio BM&K is scheduled to perform on an upcoming episode of teen comedy Even Stevens, while another group is to guest on the channel's popular Liz & Max.

Disney Channel's original prime-time movie The Luck of the Irish (which debuted in March) featured Irish teen artist Samantha Mumba, who performed the track "What's It Gonna Be" from her album Gotta Tell You. Mumba says she's looking forward to appearing on a Disney Channel concert special, saw a three-week sales spike last month, reaching a new peak of 67,400, up from Billboard 200, with sales of 261,000 to date. "It's all about getting your face out there, and these appearances on the Disney Channel have absolutely done wonders," Mumba says. "You want people to hear the music, and marketing is the biggest part of it."

Explaning Disney Channel's new direction, executive VP of original programming Gary Marsh says, "Record labels have a different objective than a TV network. They're out to sell albums, and our goal is to make ourselves the first on-air and online destination for our audience. Clearly, music is a part of how we accomplish that, but by utilizing top music artists within our original series and creating a strategic purpose for us than just increasing the profile of the artist."

Also, Marsh says, Disney Channel is also looking for major teen groups and artists to record theme songs for upcoming original series. "Listening to its listeners. Consisting of 90% music programming, Radio Disney has found its place simply by following the lead of its listeners. The 24-hour on-air online network has averaged 600,000 calls and 15,000 E-mails per week. "We have immediate response to what our core of 9-12-year-olds wants to hear," PD Robin Jones says. The network, which reached 92 million listeners in July, also reports top 40 trends with a current rotation as diverse as Nelly Furtado, James Brown, 3LW, Baha Men, Village People and Beethoven.

While record labels could hardly ask more of the partnerships they've forged with these potent kid-foc users, Disney is developing an artist to the point where Nickelodeon and Disney take notice is still an arduous process—especially since top 40 radio and MTV are traditionally the bedrock of the grass-roots level, with teen press, mall tours, and the release of commercial singles to test the waters.

Over the last 18 months, Baha Men have become a star in Europe two years before he garnered name recognition stateside. "We took on all of the tween music and the through the grass-roots level and on radio, focusing on the message of Baha Men as an artist and Aaron's Party as a brand," Randy Miller, senior VP of marketing at Jive, says. "We've worked to promote this album every single day almost nonstop for close to a year. You have to continue this momentum.

Personal appearances have also been a key element. "I think touring has been one of the most important things in getting [my career] started," Fain says, adding that he has toured the U.S. about four times, beginning with a Wal-Mart tour and graduating to a U.S. and European warm-up slot for Nickel.

As with Carter, "getting out there and meeting the fans was absolutely essential" for A&M/Interscope act 3LW, says Jon Davis, group's manager. "When you see them in the flesh and shake a hand or get an autograph, they feel like you know as a person, and that helps.

S Club 7 is a key example of an act whose marketing strategy has revolved around steady multimedia exposure. For their Family TV show, "we continually built awareness with marathons, behind-the-scenes interviews, a promotion with Sunny Delight and a chance to go up to the Orange Bowl and hang out with the band," says the network's Andryc. "We worked with teen and consumer media online with complete persistence.

The battlefield has shifted from radio to TV, says A&M president Ron Fair. "The old model surrounding chil-

dren's programming was relegated to Saturday mornings, but now there are so many outlets available at all times," he says. "From there, with S Club 7, it was a matter of coming to U.S. radio with a song that struck a nerve. Now, their established fan base will only help us sell the album.

Among the new acts being presented to the tween audience is Nick

dren's program was no longer being aired at 7 a.m., so we've been careful with the music, the producers, the videos, and, especially, the casting of the kids. We made sure that they had something Organic, because this audience can detect just another copypaste act.

While tweens have strong opinions on what type of music makes these kids "deeply impressive," Dr. Daniel Anderson, a professor of psychology at the University of Massachusetts in Amherst, says, "This is an age group that is in the process of formulating moral and religious stances, and frequently, they're impressed by books, movies, or music that they perceive as profound or as providing guidance in their lives. There's no question that those marketing to this group are well aware of this."

The Federal Trade Commission recently lambasted the entertainment industry for failing to inform consumers about the biggest concerns about the kinds of promotions being targeted to impressional youngsters. And beyond government, experts on child development have expressed concern over the unprecedented amount of advertising on today's preteen (see story, page 139).

TWEEENS INTO TEENS

There is one variable that even the most marketing-savvy label can't influence: the passage of time as tweens grow into teens. The best way to attract a new audience is to appeal to older fans. That, according to industry executive, is to associate a label with execs, is to maintain the quality of the product and play that the demographic is growing up and maturing in hand. Historically, though, that has been the exception rather than the rule.

"Do you keep an audience? I don't know the answer to that, " Orescan admits. "We've certainly seen past examples of teen idols being able to grow with their audi
cence sometimes, sometimes. And sometimes it can't be made and sometimes it can't. I think we're about to find that out with a number of the superstar acts out now.

The only way to keep fans is to "continue to grow as they do," offers Taylor Hanson of the veteran teen Hanson group Hanson, whose next album on Island is anticipated in 2002. "Kids grow up, and if you stay in one place, they'll leave behind. For our fans, we have to be true to what we do and be passionate and believe in it more than anyone else. At the very least, no one can discredit you for being what you are."

President of Warner Sanders says that his concern lies less in keeping the consumer base loyal to a particular act than in "the chal
dages that come with widening your reach. And in the past year, the band's "Winter Wonderland," "The Answer," and "Something to Believe In" have all been in the top 10 on the Hot 100 singles charts, featuring No. 1 debuts on the Hot 100 Singles Sales, before radio even got into the game.

AN IMPRESSIVE AGE

Despite the best-laid plans, some say that if an act's song choices or image appear too contrived to tweens, all the marketing in the world won't make them bite. "I think we've been fortunate to this far," says Charlie Walk, Columbia Records Group executive VP of promotion. "They absolutely have to connect with the music and the artist. If they see that there's something real, they experience a deeper passion than adults, and they're in. Ultimately, they are the bosses."

Adds Louie Balinhow, co-manage-

SERIES

Making the Band — and girl group Eden's Crush on London Sire, which has its Popstars show on the WB network. Following their tour, the group released their top 10 hits on the Hot 100 singles chart, fueled by No. 1 debuts on Hot 100 Singles Sales, before radio even got into the game.

BVMI Camhaign
(Continued from page 11)

BMG is the first distribution company in the last century to re-initiate actions against the counterfeiter. He says he hopes other majors join in.

But he appreciates that Detroit doesn't suffer from the sale of illegal music as much as places like New York, "even if it's just a few pieces, it still affects the whole picture and creates the wrong minds of the consumer when it comes to pricing and street date."

In Tyler, Texas, Michael Clarke, co-owner of M&M Music, says BMG's action "a huge leap in the right direction, which I hope other labels will follow." But he says he remains skeptical that anyone in the industry will have an impact on the bootlegging problem.

"The labels give out a mixed reaction to the bootlegging problem," Clarke says. "The first thing that the industry should do is scratch [club] DJs off their vinyl mailing list. The fact they can remain as a retailer is a real problem, and retail is wrong. Mix CDs are wrong, and yet those DJs get so much support from the labels."

Clarke labels every mix CD a "sales killer" of legitimate product. Creighton says that the RIAA has talked to its member companies about this practice. He notes that record companies "still have the need to promote and market" their music. Nonetheless, the labels are trying to "limit the harm" that such activities can cause, he says.

Carter has the No. 4 album in the country without top 40 or MTV. I think that's proof that there's a market for new and young artists. We're targeting the tweens that the world has known, and they want music that is especially for them. The youth explosion is never going to stop."

But even if today's N' Sync becomes tomorrow's teeny-bopper relics, there's always the opportunity for their return—at some point in the future, anyway. Jones says, "We are creating musical allegiances that these kids are going to hang onto for a long time. I can already hear the offspring of 98, with Aaron and Britney and A'Tenas."

BMG CAMPAIGN
(Continued from preceding page)

www.billboard.com
European Commission resistance to further consolidation among the majors killemerger with Warner Music Group last year; the mere threat of antitrust qualifications has now nipped a BMG/EMI combo in the bud.

European Commission resistance to further consolidation among the majors killed a merger with Warner Music Group last year (Billboard, Oct. 14, 2000); the mere threat of antitrust qualifications has now nipped a BMG/EMI combo in the bud.

Despite numerous column inches speculating that the deal has been dead for some weeks, Bertelsmann chairman Thomas Middelhoff and EMI chairman Eric Nicoli held a meeting in Brussels with European competition Commissioner Mario Monti, as late as Monday April 30—less than 24 hours before the formal announcement of the deal's collapse.

Sources tell Billboard that the two chairmen reportedly lodged a specific offer with Monti, only to be reportedly impressed by the structure of the offer, but he warned that there would need to be a prolonged examination phase to determine any criticism on the part of Warner that the two European companies had been given preferential treatment in the antitrust analysis. That warning effectively brought an end to the BMG/EMI talks.

"We looked at all reasonable options to make the merger work and even if it simply wouldn't make business sense given the regulatory hurdles," BMG Entertainment chairman/CEO Rolf Schmidt-Holtz tells Billboard. "But in the wake of the termination of the BMG talks, the names Bertelsmann and AOL Time Warner have surfaced the usual like suspects—News Corp., Microsoft, Viacom, and Disney—as potential bidders for EMI.

European Commission officials declined comment. Still, a representative noted that the mood within the company is that, barring a change in the regulatory environment, further consolidation among the majors is an unlikely prospect.

Of course, another music company that has not benefited from the present regulatory climate is EMI. The UK music company is the world's largest music company in terms of annual revenue, and as such, they have a very high profile in the industry. However, the company's financials have been under scrutiny, and there have been concerns about the company's ability to compete with larger companies.

The European Commission's resistance to further consolidation among the majors killed a merger with Warner Music Group last year. The mere threat of antitrust qualifications has now nipped a BMG/EMI combo in the bud.

European Commission resistance to further consolidation among the majors killed a merger with Warner Music Group last year.
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

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WORLD WHISTLES ITS TUNE, BUT SWEDEN AT CROSSROADS

(Continued from page 5)

increasingly influential executives and A&R managers on the case, with a specific affinity for such previously neglected genres as rap, hip-hop, modern R&B, and hard rock. Noteworthy emerging Swedish acts include Infinite Mass, Daniel Lendea, Backyard Babies, and Lisa Misskoff.

Miskovsky is a 26-year-old singer-songwriter who counts a co-writing credit with Marianne Faithfull and a recording contract with the Sounds of Sweden label. Her Stockholm Records-released debut has hints at various points of the rock 'n' roll spectrum, from Janis Joplin to the Doors.

TheEven's organizers of Sweden's Polar Music Prize, which annually recognizes artists who have made a significant contribution to the Swedish music industry, have announced that the award will be given to the artist who has released the most successful album in Sweden during the past year.

Swedish Movers & Shakers

Influential Music Executives Ranked

1 (3) OLA HAKANSSON CEO, Stockholm Records
2 (4) PER SUNDIN managing director, Sony Music Sweden
3 (—) MAX MARTIN producer/co-principal, Maratone
4 (7) GERT HOLFRED managing director, Universal Music Sweden
5 (1) SANJI TANDAN managing director, Warner Music Sweden

Source: Musikindustrin magazine. (Figures in parentheses refer to standing in previous year's survey.)

BAC K YARD BABIES

has begun to earn significant commercial acceptance. The "Swedish music scene is definitely interesting if you look at it from the outside," he says, noting that changes inside the country have occurred, in part, because "there are a lot of people from different cultures who are slowly but surely being integrated. That's a sign of vitality."

Backyard Babies are hard-core merchants, joining such other local bands as Hellacopters and Teddybears Stilmann in providing this music to a larger audience, although vocalist Nicke Borg says the group is not part of the recent Scandinavian rock wave: "We've been playing music for much longer than that."

GROWING PAINS

Of course, there has been a string of international hits by such Swedish acts as Robyn, Kent, Eagle-Eye Cherry, and Meja in the past five years. Yet the balance sheets of labels, publishers, and collecting societies have more recently been pumped up by derivative income from the production works of such hit factors as Chyron, a powerful contributor to the worldwide success of the Zomba Group. Indeed, some will contend that the local industry has been more eager to associate itself with Chyron's producers and other studio wizards than to develop its own artists, just as it was keen to take credit a few years ago for the global success of Ace of Base, a Swedish act actually signed and developed by Denmark's Mega Records.

"The Swedish industry is in an awkward situation right now," Andreas Carlsson says. One of the country's top-ten hit producers, Carlsson created hits for Backstreet Boys, Celine Dion, Britney Spears, and Westlife while at Chyron and now is a partner in Stockholm-based production house the Location, with Kristin Lindin and Jakob "Juke" Schulze. Carlsson says the awkwardness is "because the success it's experiencing is very much based on producers and songwriters," he adds. "There haven't been (Continued on next page)

Swedish's Movers & Shakers

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Based production, publishing, and management firm Lifeline to form its own management/publishing entity in the Swedish capital. For Saphire, he will continue to co-manage Titowy and Robyn, together with Peter Swartling. Credited by some as inventing Swedish soul music, Titowy has another chance to impress international markets with its fourth album, Come Alive, a current chart-topper at home, it is due for release by Warner Music elsewhere in Europe in June.

Robyn, meanwhile, is working in a Stockholm studio on new material with former Cheiron associates Alexander Kronlund and Jorgen Elfdahl, and she is expected to go to New York soon to work with songwriter Kara DioGuardi. Domestic release of the album, on a label to be announced, is likely in the fourth quarter.

For some emerging Swedish R&B artists, the question is whether to stay true to their country’s culture. “BMG International has asked me a couple of times whether I can do my music in English,” hip-hop/Pete Rock says. “I always say no.” That apparently limits his exposure, even at home. “I sold 100,000 copies of my latest album [Bassauer/Pop] in Sweden, but my airplay is half compared to Backstreet Boys or whatever.”

There are other mixed commercial signals in the local industry. Fiscally, performing right society STIM has a steady income flow from abroad, with the most significant contributions from (in descending order) Denmark, Finland, the U.S., Norway, the U.K., and Germany. Last year, the group received recompensation of $6.4 million kronor ($18.4 million), an increase of 31% compared with 1999, from its international sister associations; it paid out 9.8 million kronor ($28 million) to foreign-affiliated associations, down 6% on the previous year. Meanwhile, member record companies of the Swedish affiliate of the International Federation of Phonographic Industry (IFPI) reported a 26% slide in shipments of CDs for this year’s first quarter.”


**HÅKANSSON**

“The Swedish industry lacks vision, and there’s a need of challenges and definitions of what R&B is supposed to be,” insists Pelle Lidell, managing director of Stockholm’s publishing/production firm Muryln Songs, which publishes copyrights performed by Jennifer Lopez, Amanda Lameche, Christina Milan, and Swedish pop/rock artists. “On my list of top domestic labels,” he adds, “there’s Stockholm Records at No. 1, then there are none, and then there are none.”

**RUSKIJ**

Max Martin is reportedly exploring his rock roots. “I recently heard a song that Martin did for [Universal Music Sweden-signed rock band] Lambretta,” Murlyn’s Lidell said. “It’s truly one of the best rock productions I’ve ever heard. It’s hard to make a prediction, but I think that he’s much inclined to do more rock stuff.” Perhaps coincidentally, Zombi—for which Martin has done so much successful work—is said to be planning significant expansion into the rock field (Billboard, May 5).

David Mortimer-Hawkins, A&R manager at Stockholm Records and the Stockholm branch of Universal Music Sweden (EXMS) continues to preach the gospel, estimating that such exports—including revenue from all music-related firms—totalled $4.3 billion (US$4.6 million) in 1999, accounting for 0.4% of the country’s total export value.

The Ministry of Foreign Affairs has supported the Swedish government of Sweden to Stockholm and Midem Music Week, while the Swedish Council for Cultural Affairs recently doubled the number of Swedish artists who can be sent to major markets in Germany, Austria, Texas. Yet EXMS managing director Christer Lundblad says relations with Swedish politicians “could be better.”

“I would welcome any support from Swedish government to help new companies financially and also to support the music sector’s educational,” Saphire’s Strehl says. “When someone like Max Martin adds something to the GDP, some Swedish politicians should be more convinced back into the industry.”

In the meantime, Sweden continues to gain international recognition in the form of a young talent investment. On May 14 in Stockholm, His Majesty King Carl XVI Gustaf will honor Burt Bacharach, Ron and Keilz Makickhus Pol and with Universal Music Sweden—an awarded band for music of most of the past 30 years.

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AN UPDATE ON BMG EVENTS & HAPPENINGS

Billboard & Sony Discos Announce Latin CD Line

Billboard has announced a multi-year licensing agreement with Sony Discos to produce and distribute a line of CDs based on Billboard's Latin music charts.

Sony Discos will seek clearances for past Latin chart hits from all labels for the series. The deal anticipates the participation of all record companies in providing repertoire to create the most complete collection of Latin music chart toppers.

The 2001 Disc/Tape Directory Can't Be Replicated

The 2001 edition of the Billboard Disc/Tape Directory, the most comprehensive source for manufacturing information for the music and video business, will go on sale May 16.

This valuable reference tool provides a one-stop source for music industry decision makers, including business managers, creative directors, and purchasing agents looking for company and product information on a world of services relating to disc and tape manufacturing.

Billboard Dance Music Summit Waldorf Astoria • New York City • July 24-25

Billboard/R&B Hip-Hop Conference & Awards New York Hilton • New York City • August 28-29

Billboard/Airplay Monitor Radio Seminar & Awards Eden Roc Hotel • Miami Beach • October 14

Billboard Video Conference & Awards Beverly Hilton • Beverly Hills • October 31, November 2

For more information contact Michele Jacangelo at 636-653-4650, email lbhevents@billboard.com, or visit www.billboard.com/events.

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E-mail: sbell@billboard.com

The BRITS are BACK, with two songs in the top 10 of The Billboard Hot 100 for the first time in 1/4 years. It’s been a tough go for U.K. acts this millennium, but a few weeks ago Dido broke into the top 10 with “Thank You” (Arista), which is holding at No. 3 this issue. She’s joined this issue by S Club 7, the stars of a television series who held 2:10 with their first chart entry, “Never Had a Dream Come True” (A&M/Interscope). S Club 7’s leap is fueled by the commercial release of a single, which enters Hot 100 Singles Sales at No. 2.

The Dido/S Club 7 double-play marks the first time two British acts have occupied the top 10 since the issue of Sept. 5, 1998, when Five’s “When the Lights Go Out” and All Saints’ “Never Ever” were both in the top 10. Just a month earlier, there were three U.K. acts in the top 10, when Five and All Saints were joined by Jimmy Page, teamed with Puff Daddy on “Come With Me” from the Godfather soundtrack.

Since Elton John had a 14-week reign with “Candle in the Wind 1997,” few Brits have made it into the top 10. Among the lucky few are Sonique, Chumbawamba, (the last chart British act to have a top 10 hit before S Club 7), and Spice Girls.

Fair Deal: The triumph of the S Club 7 single on the Hot 100 is also good news for the A&M imprint, which is back in the top 10 for the first time since May 1998, when Public Announcement peaked at No. 5 with “Body Bumpin’ Yippee-Yo.” The label, founded by Herb Alpert and Jerry Moss, has undergone a lot of changes and is now under Interscope’s purview. This is the first hit for the label under new president Ron Fair, who should also be happy to see Samantha Mumba debut on the Hot 100 with the remix of “Baby Comin’ on Over” (This Is Our Night), which he executive-produced.

Way Out: The return of the BRITS ... the return of A&M ... are you sensing a theme here? Also making a return this issue is Luther Vandross, back on Hot R&B/Hip-Hop Singles & Tracks for the first time since the first quarter of 1999. Vandross peaked at No. 57 the issue of Jan. 30 that year with “I’m Only Human,” performed with Cassandra Wilson and Bob James. After recording for Epic and Virgin, Vandross makes his label debut on Clive Davis’ J Records with “Take You Out,” the Hot Shot Debut at No. 58. Ty’s “Take You Out” Vandross’ highest-charting R&B single since “I Can Make It Better” peaked at No. 15 in 1997.

In the Mode: There is another return worth mentioning. Debuting at No. 85 on the Hot 100 with “Dream On” (Mute/Reprise) is Depeche Mode, on the chart for the first time since “Only When I Lose Myself” which peaked at No. 61 the issue of Oct. 3, 1998. “Dream On” is No. 1 on the Hot Dance Music/Mixes-Singles Sales chart, only the group’s second No. 1 after “Policy of Truth” in August 1990.
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